



THE NEW YORK



DRAMATIC MIRROR

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SUMMER SALAD.

"THE DRAMATIC MIRROR is so bright these days that it is necessary to use smoked glasses in reading it. Its Summer Salad is evidently prepared by a *cordon bleu*." That is what the discerning *Washington Sunday Herald* said in its last issue.

WILLIAM WINTER has been requested to present the Players' Club with a cut-glass bottle filled with the tears he shed beside the tomb of Shakespeare.

THE dramatic editor of the Brooklyn *Eagle* informs his readers, without turning an eyelash, that Patti will open her private theatre at Craig-y-Nos with a speech by Henry Irving. Is this a joke similar to that of opening an oyster with a prayer?

QUERY: W. at would our stars do if no one stole their jewelry?

MR. BJINKS.—"Did you see my son's picture in Sunday's paper?"

MR. BJONES.—Yes. Did they really cure him of all those diseases?"

A WESTERN paper gives a point to Disney for his new burlesque, *Rip*. It will be remembered that the faithful dog Schneider accompanies his old master to the mountains, but at the awakening he is not to be seen. Now, if *Rip* wakes up a young man after twenty years' sleep, Schneider should certainly be a pup.

ROSE COGHAN can cook an omelet, and the syndicate fiend is giving the harrowing details to the public.

ADA REHAN appeared at a swell London function recently in an old yellow brocade, with green sleeves. She was chaperoned by Mrs. Gilbert, who kept the crowd off in a blue India silk, with corn-flowers in her bonnet.

UNDER a receipt which tells "a good way to make meringues," a female newspaper man remarks that Lawrence Barrett looks ten years younger than he did a year ago.

COLONEL SINN says that our theatres are the best in the world.

"CLANCY was't In It From the Start" is the name of one of the new "songs" to be introduced on the farce-comic stage this Fall.

THE Albany *Express* of last Monday had an article entitled "What will you drink?" And Tuesday morning all the tramps in that section of the country were making for the editorial rooms, and the one word that they spoke was "beer."

THE green apple that just about this time of year commences to gleam from the fruiterers' stands are to the stomach what hope deferred is to the heart.

EDMUND GOSSE, the English critic, says that Tolstol's "Kreutzer Sonata" is a book which no sane man should profess to have written.

A New York paper says: "The Canuck is a great play for a hot night. Paper snow drifts all over the stage and the jingle of sleigh-bells is refreshing. The toboggan suits carry one back to the dead of Winter, and on these muggy nights the suggestion of a freeze is good for the system."

THE Brooklyn *Eagle* says that Carmencita is growing lazy and no longer bumps her back hair against the stage in her famous twist.

A YOUNG woman who rejoices in the name of Millie Mazie has a pleasant specialty act in which she suspends herself by neck and heels from the backs of two chairs and allows rocks to be broken on her chest.

AUTHOR (to manager).—"Did you know the actor before you engaged him for the part?"

MANAGER (silly).—"No, I didn't!"

JOHN LAWRENCE SULLIVAN is to rescue a maiden from a

gang of desperadoes in the new play which Duncan Harrison has written for him, and now there is a great deal of difficulty in securing "supes" to play the desperadoes, as they seem to be afraid that Boston's pride will introduce some realistic touches.

SOME of the Indians belonging to the Wild West show complain that they were obliged to wear their last Fall overcoats this Spring, and were refused pie at breakfast.

PAULINE HALL says she does not expect to find a Venus of Milo in every girl that applies for a position in the chorus, but she does "hope to find a certain pulchritudinous charm that will ornament the stage and delight the audience."

THE Chicago *Tribune* calls A Gold Mine "a hybrid comedy."

DANKS, a freak performer, recently burst a blood-vessel and fell dead while spitting fire before a San Francisco audience. There are some things that even Museum wonders cannot stand.

AN Australian weekly says that there is a craze for the harp in American society. One has to read the Australian papers to keep track of our popular fads.

SARA BERNHARDT is writing the story of her life. *Lippincott's Magazine* will, no doubt, secure the MS. for publication.

THE peculiarity of the latest case of an actress' loss of valuable diamonds is that the loss and the diamonds were both genuine.

TO BE SING SENSIBILITIES.

Paraphrased from Robert Herrick.

Gather ye contracts while ye may.

Engagements now are flying.

And managers wanting you to-day

To-morrow may cease applying.

Without talent or brains that age is best

When youth and blood are warmer;

But when ye go off in looks, go West!

The East will have a new charmer.

Then be not coy, but use your time,

And while ye may, go marry;

For, having lost but once your prime,

On the stage ye may not tarry.

THE Detroit *Free Press* casually remarks that the "average actor is not viciously dishonest, but is a creature of circumstances and impulse. Truly, the actor as we ordinarily find him, is only a child that must have the moon when he cries for it." This is very kind of the Detroit *Free Press*, but is it intended to be humorous?

MANAGER (to author).—"What do you believe to be the true secret of dramatic success?"

AUTHOR (promptly).—"Cool drinks!"

N. S. WOOD, the "boy" actor, is to play Out in the Streets this season. That's where most boys like to play; but they generally give it up by the time they are thirty, and that's the age N. S. will attain next year.

THE "recentest" innovation in Western dramatic criticism is said to be the automatic critic machine, which is to be placed in all the St. Louis theatres. You slip your dime into the slot and out comes your notice, neatly printed and worded according to what you paid: quarter, dime, nickel—good, indifferent, bad.

DESPERATE PLAYWRIGHT (to manager).—"I will accept any sum you will offer for this play of mine. I must sell it."

MANAGER (weighing MS. thoughtfully).—"James—give this gentleman fifty cents; and James—how are we off for show?"

[There is a fine, ten years' growth of beard on this merry jest, but it is always refreshing about this time of year.]

A PARAGRAPH that is being industriously circulated states that R. F. Cotton, who succeeds De Wolf Hopper as the leading comedian of the McCaull Opera company, is in

appearance very much like his predecessor, but is two inches taller. This is probably intended to convey the impression that he will reach the height of the ridiculous.

It is given out that every member of the Liliputian German Opera company, which is shortly to play an engagement at Niblo's, is a dwarf standing less than four feet high. Dear, dear! If they were all to get swelled heads, their bodies would be entirely "out of sight."

BROKEN DOWN THESPIAN (to traveling companion).—"Hey, there! You're using my tooth-brush."

TRAVELING COMPANION (haughtily).—"Well, if it's your toothbrush, where is the hotel toothbrush?"

LADY DUNLO says she is not coming to America. What is the world coming to?

ALREADY there is talk of the "preliminary season." That usually means the two weeks which the gay young actor who has been disporting at Summer resorts gives to looking up an engagement for next Winter.

A NEW farce-comedy is to have a letter-box that plays a well-known melody each time a letter is thrown in. Let us be thankful that such refined cruelty is only practised on the stage.

FIRST CORYPHÉE (while Strauss is filling-in, between the ballets).—"How did Bridget ever manage to get into the front row? Her teeth and hair are false, and her jewelry is imitation."

SECOND CORYPHÉE.—"That's just it, my dear; she's got plenty of brass."

ACCORDING to the *Musical Courier* a would-be chorus girl recently told a dramatic agent that her voice was "Soapralto." We always thought that some chorus girls had contracted voices—a contraction, so to sing, of soprano and contralto.

NO, SWEET *Tribune* by the Great Salt Lake, we did not mistake your motives. But the weather was warm, and the milk of human kindness had turned in this neighborhood.

THE Marquis de Leuvi e is coming to America to shoot or otherwise annihilate all the newspaper men. Garden hose is being got in readiness.

IGNATIUS DONNELLY is now backing a scheme to circumvent Western cyclones. He has more of a chance in this undertaking than in trying to prove that Bacon wrote Shakespeare's plays.

JEANNIE WINSTON was annoyed by some remarks passed on the yellow silk tights she wears in *The Beggar Student*, and said: "A man whose intellect cannot rise above a pair of yellow stockings is in a pretty bad state. I do not play for people to admire my stockings but for love of my art."

IT is announced that one of the dancers in Hendrik Hudson will "stand erect and scratch the crown of her head with the toe of her slipper." The bald-headed contingent is greatly agitated for fear the lady will turn her back on the audience during this *cap-à-pie* performance.

ANNOUNCEMENT is made that Hart Jackson's spectacular melodrama, *The Bottom of the Sea*, is to be presented on an elaborate scale at the Grand Opera House early in the season. It is not stated, however, who is to play the principal role. Can it be McGinty?

DELLA FOX, of De Wolf Hopper's company, has been characterized as "a pretty little girl as light and graceful as a Mendelssohn *scherzo*." Della ought to feel flattered.

CHAPPIE.—"Er-hum—Pascal says 'men are neither angels nor beasts.'"

ACTRESS.—"I don't agree with him. I often find them both."

CUSTOMS OFFICERS seized twelve pairs of silk tights found in a trunk belonging to a gentleman residing on the festive Bowery, and who was a passenger on the *Eider* from Bremen, yesterday. He probably was about to start a comic opera company or a tea symph museum on his native heath.

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HARRISON GREY FISKE,
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Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY-CURTAIN IN THE AIR, S. R.
CASINO-THE DRAGON, S. R. S.
WINTERGARDEN-SALTY VANDY AND BUNGEON, S. R.
MADISON SQUARE GARDEN AMPHITHEATRE-
STRAUSS' ORCHESTRA AND BALLET, S. R.

NATURE'S JOURNEYMEN.

ONE of our most reliable dramatic critics, referring to Mr. RANKIN's performance in his new play, remarks that "the insincerity and self-consciousness of the Canadian farmer are painfully apparent." This observation accurately describes the artificiality which robs the characterization in question of any semblance either to art or to nature.

Insincerity and self-consciousness are the bane of much of the acting that is seen on our stage to-day.

Mr. RANKIN, whose impersonations are best characterized by the word "obvious," serves only as a minor illustration. We do not expect from him histrionic creations that indicate artistic suggestion and intellectual subtlety, such, for example, as Mr. JEFFERSON presents. When we go to see him we expect to see a player whose effects are theatric and whose methods of reaching them are mechanical and superficial. Superficial acting, it is true, pleases superficial spectators; but thoughtful persons are not deeply impressed by it.

There be players that we have seen play and heard others praise, and that highly, that are worse offenders than Mr. RANKIN, because they occupy stations of greater prominence in the profession and we have reason to expect from them performances that are neither insincere nor self-conscious. These, with great pretension, have imitated humanity so abominably that, like Hamlet, we have thought some of Nature's journeymen had made them, and not made them well.

The fact is that the actors of the class of which Mr. RANKIN happens to furnish an illustration at the present moment are unable to give us other than spurious personations for the reason that while professing to take their studies from life they really take them from among the curios of the dramatic museum. The glass cases of that time-honored institution contain a variety of musty types that bear no actual semblance to humanity, but have come to be accepted by the unskilful public as satisfactory substitutes. Again and again are the movements, tones, and mechanism of these insensate automata reproduced by actors who lack either the brain or the ability to get their characters from living sources and who are content to go right on to the end of the chapter imitating the clumsy counterfeits that have served so many of their confreres and predecessors.

One of the reasons why so much nonsense

has invaded the stage is that the dramatists' serious conceptions have been badly interpreted by actors. Mr. BARRYMORE playing a man of the world with the flavor of a hero of the sort of romance proverbially associated with the literature affected by the sighful sempstress; Mr. ALDRICH, playing a Western editor with the swagger of Buffalo Bill, the vernacular of a Red Buntline frontiersman and the style of a dealer in 'ol clo'; Mr. CRANE playing a United States Senator with the callopie-like insistence and spread-eagle opulence of the Independence Day orator from the backwoods settlements—these are but a meagre few of the many conspicuous examples we might cite of the histrionic vice to which we have called attention.

The heroes of real life, and the real heroes of mimic life, do not go about with cymbals calling their observers' attention to their noble deeds; neither do they speak their fine speeches with a self-conscious air that gives rise to doubts of their sincerity. They do not pat themselves constantly on the back, as it were, and say to us: "It is true that the man who is capable of sacrifice and other forms of heroism is incapable of showing it by boastful accents, effusive action and the projection of self. He does not preempt the centre of the stage in a material sense, because wherever he may be there is the centre of the stage. But I am a hero of the handy stage type, thick with the mould of the dramatic museum. I know my business. It is to blow my own horn, point out my own good qualities, prove that I am noble by acting as if I knew it. I am theatric, artificial, obvious. Nature is a difficult study; art is long; life is short; people pay to see the unnatural and the inartistic. We are with the people every time—and don't you forget it!"

Hence, the grief of the judicious, "the censure of the which one must, in your allowance, outweigh a whole theatre of others."

A WRONG AND ITS REMEDY.

IT seems incredible that SPENCER PRITCHARD chose to starve slowly to death because he was too proud to beg and too unfortunate to earn his living. The Actors' Fund has \$72,000—money contributed to relieve just such cases as PRITCHARD'S. Why did he not seek aid in time from the institution that exists for the purpose of furnishing it? Did he consider that an appeal to the Fund was tantamount to an appeal for alms?

It is to be feared that many luckless professionals who have lost everything but the pride of manhood are deterred from applying to the Fund because the impression has gone abroad that the extension of aid is regarded as a response to strenuous begging. The result often is, as it appears to have been in PRITCHARD'S case, that the Fund is not notified until the unfortunate is dying and the services of the undertaker are required.

There must be something radically wrong when actors feel the same horror of the Fund that old BETTY, in "Our Mutual Friend," felt for the Union.

In theory the Fund is not at fault for this apparently unreasonable prejudice. It has repeatedly published the facts that any member of the profession, even if he be not a member of the Fund, may apply for help, and that his application will be confidentially treated. Notwithstanding these eminently proper provisions, there is an aversion to it on the part of many actors who are more worthy of assistance and who have stronger claims to assistance than the majority of those that the Fund helps.

Two questions, then, demand elucidation: First, What is the cause of the repugnance that undoubtedly exists? Second, What shall be done to remove it?

The cause is principally due to the spirit in which the Executive Committee examines into the merits of applications, and in which it fixes the allowances given. In other words, that Committee has but a partial conception of its duties and only an inadequate idea of the purposes for which the Fund was established and for which it is maintained by the profession-at-large. Had the starving PRITCHARD told Chairman ALDRICH that his malady was want of food, that thrifty official—whose mode of procedure points to the belief that he conceives it to be his chief duty to see how little may be expended for charity and how large a balance can be carried over to the ensuing year—would probably decide that as starvation was not classified as a

disease by the medical authorities and as the Fund—except in rare cases—helped only the sick, PRITCHARD would be compelled to wait until he could show a diagnosable disorder to which the physician of the Fund might attach a name.

It is true that the resources of the institution are not great enough—even were such a practice advisable, which is open to doubt—to relieve the wants of all the poor of the guild; but it has funds and to spare to succor each and every professional who feels the pangs of hunger and whose preservation from death requires food, raiment and shelter. The Act by which the Fund was incorporated permits, and the founders of the Fund intended that such cases should be granted relief.

Another reason for the repugnance referred to is that actors are aware that the mantle of charity, as viewed by Chairman ALDRICH, is not large enough to cover either a few or a multitude of sins. They are more or less cognizant of the fact that when their applications are brought before the Committee neither consideration of sex, nor a sense of delicacy, nor the dictates of duty, are sufficiently strong to prevent the Chairman from reviving and canvassing any peculiarly personal knowledge he may have acquired of their past, quite regardless of the fact that it is the applicant's condition and not the applicant's character that is under investigation.

Stories—sometimes exaggerated, perhaps—of these things, combined with the belief that the Committee has adopted a niggard policy which is seldom adapted either to circumstances or to the varying wants of different individuals, have, in a large measure, created the distrust and aversion which prevents many from applying, and which leaves the way open for such sad and shocking incidents as the death of SPENCER PRITCHARD from "general debility," as the notices of his death euphemistically put it.

What is the remedy? How is this prejudice to be overcome and removed? We think that the adoption by the Executive Committee of views as broad and liberal as the scheme of the Fund itself should be the first step.

If the men who hold the purse-strings of the institution are actuated by lofty motives and a due sense of what is expected from them; if they will realize that they are primarily the almoners of the profession's charitable moneys, rather than a board of private watchmen; that they are the guardians of the sick and the poor, rather than the guardians of the bonds and bank accounts, they will inspire more confidence.

Every dollar possessed by the Fund was contributed either by the profession or by the public, with the distinct understanding that it was to be used for the charitable purposes of the institution.

That is something the committee should always bear in mind. They should also remember that it is not their province to inquire into the moral character of applicants, but solely into the circumstances of their physical and pecuniary condition.

We know it has been the fashion in certain quarters to abuse the administration of the Fund on general principles. Our criticism does not come under that category. It is prompted by a warm sympathy for the objects of the institution, and the desire that those objects shall be conserved.

The Actors' Fund represents a noble idea. Its officers must not be permitted to cripple or debase it. The suggestions we have made, if acted upon, will tend to remove the frequent causes of complaint and the piteous spectacles of needless suffering that have given evidence that there is room for improvement in the Fund's present methods of bestowing its bounty.

THE ROSTER IS IN HAND.

THE Roster of the various companies that will appear on the American stage during the season of 1890-91 is now being compiled by THE DRAMATIC MIRROR. In accordance with the custom we have followed for several years past, it will be published before the close of the month of August.

Managers and agents will facilitate the work of preparing the Roster and insure the inclusion of their companies by mailing us the list of members at the earliest practicable date.

The value of the Roster, which forms, in connection with our Dates Ahead depart-

ment, the only annual directory of the profession extant, has been demonstrated so conclusively that it is not necessary to urge upon managers the advantages of assisting us in making it complete.

HENRY ARTHUR JONES contributes an article to the *Fortnightly Review* which deals with the exhaustive and exhausting actor-manager question. In the course of it Mr. JONES very properly adverts to the managerial practice of relegating the author of a play to the background as a person of no importance to the production. "A business manager of a theatre," he says, "having once indiscreetly printed my name as author in slightly larger type than usual, was called to account for this unusual recognition of the author. 'That isn't the usual type for our author's name,' was the remonstrance. 'Put the name in the same letters as the last author.' 'That will be quite large enough for me,' said I. The last author had been SHERIDAN." In the estimation of the average, everyday manager it is a fact that the author is regarded as a person of no more consequence than the fellow that handles a 'grip' or the man that takes tickets at the gate.

IT has been discovered that one of the reasons why so many professionals go abroad every Summer is that they can get interviews cabled to the *Herald* from London and Paris, which would be blue-pencilled promptly if they originated in New York. The advantage of the "leads" used on the foreign-page is also a seductive consideration.

WE find in the Paris *Galvani* these assertions: "It is a fact that Americans buy English plays at enormous prices, and that an eminent English actor can earn a fortune in the States in one season." The entire truth of the first statement must be admitted, however reluctantly; but the second is open to denial. We do not know of any eminent English actor of the present generation who has made a fortune in one or several seasons here. We do know of several English actors who have come to this country and, figuratively speaking, dropped their continuations.

THE Boston *Herald* states that "Boston's honesty of critical opinion in theatrical matters and in the important questions of dramatic art remains unimpeached, although London critics are dead against it." The latter portion of this statement is somewhat ambiguous, but the former presumably refers to the *Herald's* contemporaries, for the first item in its own theatrical column reads: "Mr. McKEE RANKIN'S *The Canuck* is a big success."

FIVE new theatres will sharpen theatrical competition in New York this season, and tend to make the already over-strained dramatic critics cross-eyed.

THE incorporation of the American Nouveau Cirque Company (Limited) is the outcome of the *Spirit of the Times* demand for a permanent circus in the metropolis. It will be a welcome addition to our city's amusements.

THE BULTON'S success in defeating Lord DUNLO's effort to strike off the fetters of a galling *misalliance* incidentally developed the cleverness of an adroit adventurer, the sappiness of a peculiarly distressing specimen of the modern British aristocracy, and the proneness of the British public to sympathize with the woman in the case, no matter what, why, or how the case may be.

MANAGERS and actors who have a proper sense of the responsibilities and duties of citizenship should enrol their names in the People's Municipal League. The object of the League is to substitute honest men for the criminals that now dominate the local government. Such an object deserves the sympathy and support of the profession.

COMIC OPERA is constantly growing in public favor, and it is estimated that the number of operatic companies about to start on the road will break the record of any previous season. The list includes all grades—good, bad and indifferent.

THE USHER.



Mend him who can: The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The revolving electric fans on the inner walls of the Star Theatre keep the atmosphere circulating agreeably, while the blasts of cool air forced up through the openings in the floor reduce the temperature perceptibly. But the whirr of the fans and the racket of the dynamo downstairs are so audible that for those persons seated near the sides and at the back of the auditorium the voices of the actors are partially drowned.

I can well imagine that in some cases this feature would be a godsend; but, on the other hand, when a good scene is progressing on the stage it is a decided annoyance.

Gus Thomas, whose *Man of the World* indicated signal ability, disappointed expectation in the *lever de rideau* which was played in front of *The Balloon* on Monday night.

His converse picture, *A Woman of the World*, is a stupid companion to its predecessor. The bit of plot is silly, while the character of Mrs. Wakefield, which was written especially for Mrs. Barrymore, displays that actress to the least advantage of anything in which she has been seen.

When the wife of the man whose imperilled commercial credit she is anxious to save, sacrifices the property he has given her by tearing up the deed and throwing it in the fire in the presence of the creditors' lawyer, I was reminded irresistibly of Jerome K. Jerome's explanation of stage law, which holds that the destruction of a marriage certificate breaks the bonds of wedlock and that the burning of a will makes an heir of the nearest villain.

Mr. Thomas has been loyal to the good old theatrical tradition which enables a playwright to dispense with notaries' legal forms of transfer and the county clerk's office.

The first-nighter who consults his calendar is likely to get mixed, for he finds that the managers have turned August into September.

This eagerness to begin early indicates the existence of boundless hope and unusual confidence, and it is to be wished that the hope will be realized and the confidence justified.

But is not this plan of rushing the season attended with considerable risk? Fate and the thermometer are dangerous things to tempt.

But here's a health to '90 and '91! May it bring new and numerous successes; may it strengthen the hold of old favorites, and may the storm and stress that wracked many an enterprise in the season past and gone give place to fair skies and prosperous vistas!

Francis Wilson contributes an article to a morning paper in which he protests against the flower-nuisance on first-nights.

His objection to receiving floral tributes over the footlights on these occasions is based on the fact that the procession of ushers with their fragrant burdens interrupts the action of the piece, and the interest of the audience is afterward restored with the greatest difficulty.

Mr. Wilson neglects to state a yet more conclusive reason why an actor should object to being flowered. It is that this form of compliment, which we imported from Europe, is confined there to women. A French or German actor would consider a bouquet in the light of an insult. He would indignantly reject a tribute as purely feminine as a box of *bon-bons* or a painted fan.

Here, neither the friends of actors nor the actors themselves seem to realize the bad taste of this kind of thing. And, therefore, we frequently see a man smirking his delight over a basket of roses, while his admirers perceive nothing unmanly in the spectacle.

The city department of the *Herald* no longer Reicks. After a lurid, and highly unpopular reign, this functionary has been deposed and banished to London by Mr. Bennett, who shows a remnant of good sense now and then.

The severance of the professional relations of Wilson Barrett and Mary Eastlake was

foreseen by the well-informed months ago, and so the announcement that Winifred Emery—formerly of Irving's company—has taken her place, occasions little surprise.

Miss Eastlake was dissatisfied with the parts she played during Mr. Barrett's recent tour in this country, particularly as she cherished the dream of returning here to star alone.

The result was that several times in the course of the season she was on the point of withdrawing precipitately from the organization.

But Mr. Barrett was prepared for such an emergency, in case it should arise. He engaged an American actress as Miss Eastlake's understudy and maintained the mastery of the situation from first to last.

The vaunted "elevation" of the dramatic profession in England seems to have very little substance in fact.

Despite Mrs. Kendal, Mr. Irving, Mr. Henry Arthur Jones, and other notabilities who have labored long and diligently to remove the prejudice against the players which has stuck to them continuously in Great Britain since those early times when parliament made them "rogues and vagabonds" by legislative enactment, there appears to be scarcely any reality to the claims of advancement that the friends of the stage freely make.

Is this not shown by Sir James Hannen's charge to the jury in the notorious Dunlop divorce case?

According to the reports, that learned jurist indulged in a profound "philosophic exposition of the curious ethics of actresses and the Bohemian classes associated with them, and warned the jurors that these were people whose life was quite foreign to jurymen's ordinary notions and must, therefore, be judged from a different point of view."

It is not so surprising that Justice Hannen should consider it necessary to point out the need of adjusting things by making special allowances in the case of a music-hall performer, with a shady background; but it is somewhat remarkable that she should be classed by him with actresses, and actresses with "the Bohemian classes."

Judging from the views of one of England's greatest judicial luminaries, the conscientious efforts of Macready, Charles Kean and Henry Irving to raise the standard of professional character and win the esteem of the most intelligent classes were vain.

If the suppression of Tolstoy's "Kreutzer Sonata" by Deacon Wanamaker is anything but an advertisement, why doesn't the Postmaster-General extend his prohibitions in the interests of morality and general consistency?

He can find plenty of material without looking further than the book-counter of his Philadelphia store.

The novels of Edgar Saltus, the *July Lippincott*, Alan Dale's filthy stories, and kindred eroticisms and obscenities in plenty are more deserving of exclusion from the United States mails than Tolstoy's book.

Like Balzac, Tolstoy is the most severe of moralists, but because in cutting into the vices of the Russian people the latter exposes the rottenness beneath the surface, Deacon Wanamaker lifts his pious hands in holy horror and shrieks, "Take him away!"

The Postmaster-General can find plenty of room for reform in his department as well as outside it.

If he is sincere I can furnish him proofs of the theft of mail-matter, the gross carelessness of delivery-clerks, and an instance wherein the New York Post-Office has been used for the transmission of obscene letters.

Henry Irving's remarks at a recent art function in a London gallery are worth repeating, since they apply with equal force to the triumph of cant which keeps the doors of the Metropolitan Museum of Art closed on the one day in the week that they should be opened widest to admit the people.

"It is an unfortunate survival of a very narrow theory of life," said Irving, "that Sunday should be regarded as a day when it is contrary to religion to receive impressions from nature herself or from nature as presented on canvas. I know it is gravely asserted that because a handful of people have to be on duty in an art gallery it is sacrilegious to give an enormous majority the satisfaction of seeing the pictures. But I have always regarded that plan as a pious subterfuge. Your thoroughgoing Sabbatarian is not above a little sophistry which he fondly supposes hides his real belief that it is an affront to the Creator to admire the handiwork of nature or art on Sunday."

Mr. Irving did not pursue this line of thought to the point of advocating the opening of the galleries of dramatic art on Sunday.

An interview with Nat Goodwin, reported by cable, makes that comedian modestly say: "I have succeeded in doing something which other American actors have failed to do—

that is, make money in the face of a dead season and the press combined."

Are we to infer from this that Mr. Daly is making no money, although the press is on his side?

Most actors go to England to acquire fame. If they succeed in their quest they are content to ignore base considerations of pecuniary loss.

Goodwin frankly discloses that he is content with the money that he claims to be making. He evidently regards his English engagement in the light of a successful "bluff," based on an ace high.

Speaking of Mr. Daly, Mr. Edward Fuller, of the *Boston Post*, adverts to "that form of dementia which has been given the name of Rehanism."

He says that the ravages of the disease in this city last season were very serious indeed, and although Boston came safely through the ordeal, the attack was remarkably violent in other cities. And now London has completely succumbed. Mr. Archer alone retaining the least bit of critical equipoise.

Mr. Fuller finds a parallel for London's desertion of Shakespeare in favor of Rehanism. It was Ellen Terry's *Lady Macbeth*, before which it prostrated itself like a dramatic lunatic.

One of the actors in *The Balloon* cast was ill on Monday night, and a doctor had to be called in to keep him going.

A dramatic doctor is also needed for *The Balloon*, which, with careful treatment, may be made vigorous and enduring.

A Woman of the World, however, is past help. I shall be surprised if it survives the Summer.

It is not likely that the Inter-state Commerce Law amendment will get further than the House this session, if it goes so far as that.

Had the managers gotten down to work in May the profession might have had the benefit of this piece of legislation next season.

Now, at best, the bill will not come before the Senate until next Winter and in the event of its passage by that body and its signature by the President it cannot possibly go into general effect before the season after next.

To the "secretive," shilly-shally policy of the sleepy element in the Managers' Association this unnecessary and vexatious delay may be ascribed.

This week, I observe, Mr. Sanger justifies his front name by telling *Mirror* readers something about his trip to Washington in connection with the Inter-state matter.

Had he been equally as frank a couple of months ago the directors of the Managers' Association would have appeared in a better light before its members and the profession.

Perhaps they will learn some day that an honest appeal to honest legislators demands no Jesuitism or mystery.

Mr. and Mrs. A. M. Palmer, who have been sojourning at Margate, are now at Scarborough. They will sail for home toward the end of this month.

People may have doubted Robert Hilliard's ability in the line of serious acting, but there is no disputing the fact that by his performance in *The Balloon* on Monday night he put himself on a plane with the best young light comedians of the day.

Mrs. Blaine will be unable to make her appearance this Autumn, but her friends hope that she will have recovered sufficiently to debut before the season ends. She is an extremely plucky little woman.

Turn about is fair play, and therefore I am pleased to extend to Mr. House the same privilege of stating his idea of the Prince and Pauper controversy that Mr. Frohman has enjoyed in these columns.

As the finishing touches are put on the exterior of the Madison Square Garden the building grows more imposing and attractive to the eye. The twin towers at the Madison Avenue end are now rising into space and they already indicate a vast improvement in the general effect.

It is evident that the Mr. Bingley, who advertises appearances for amateurs, is shrewd as well as thrifty.

Mr. Bingley proposes to turn the airing that the plan to establish a prototype of the Théâtre Libre in this city has had in the press to his own account.

He now comes to the fore with a Théâtre Libre scheme of his own, which incidentally includes those fat and fatuous geese, the stage-struck youth and damsel, and that is as unlike the real Théâtre Libre in scope and purpose as anything well could be.

But the public probably will not confound this speculative enterprise with the ideal theatre which has been described in *The Mirror* and the *Herald*. The men interested in the latter are not looking for gain; neither do they dream of conducting the affair on the plane of a Turn Hall amateur club.

PERSONAL.

ADDISON.—Grace Addison arrived in this country from Europe last week on the *City of Rome*, after an absence of about a year, during part of which time she was with the Gaiety company. In Dublin, where she played for almost four months, she became a great favorite, while she was also popular with the London and provincial audiences.

HALL.—The news leaked out last week that Fred. Hallen, of Hallen and Hart, was married early in June to Mollie Fuller.

SCOTT.—Cyril Scott has returned to the city after a long vacation at Saratoga and Lake George. He will open with E. H. Sothorn, after which he is to remain with the Lyceum stock company.

WATKINS.—After an absence of several years from the stage, Rose Watkins will return this season, to play a character old woman in *The Clipper*. Mrs. Watkins was long ago a favorite member of Burton's company at the old Chambers Street Theatre while in more recent times she was a very popular star in the South.

VARREY.—Edwin Varrey, last year the Sir Anthony Absolute of the Jefferson-Florence company, will head Frederick Paulding's organization in *The Struggle of Life*, season after next.

MCANLEY.—Rachel McAnley is detained in Louisville by the illness of her mother. For that reason she has decided to postpone the tour of *Clarissa*, or, *A Wife's Wit* until after the holidays.

HOEY.—Some years ago George Hoey determined to cease traveling, but Walter Sanford made him an offer to play Sir Edward Vanberg in *My Jack*—the part originally played here by Wilton Lackaye—that was too tempting to resist. Mr. Hoey has rewritten and greatly improved the last act of the play.

PORTER.—Loula Porter, a young and pretty Southern girl, who showed herself a remarkably apt and clever actress in E. J. Sullivan's repertoire company last season, has been engaged for the leading juvenile roles with the St. John-Wood company, which will open its season at Baltimore on Aug. 25.

HUMIDITY.—Heat and humidity combined, were too much for Richard Mansfield and Marion Manola last week. The former decided to stop playing last Thursday night, and the Madison Square Theatre is closed until next Monday in consequence. Annie O'Keefe took Miss Manola's role in *Castles in the Air* at the Broadway for a few performances.

ULMAR.—Geraldine Ulmar sailed for England on Saturday last, on the *Umbria*. A fellow passenger was Captain R. B. Bainbridge, of London, who has been here for some time for the purpose of starting a music hall in this city.

LOMBARD.—Elsie Lombard, who was a member of Rosina Vokes' company last season, has been engaged for the Jefferson-Florence company to play the parts of Caroline Dornier in *The Heir-at-Law* and Lucy in *The Rivals*.

MILLS.—Harry Mills, cured for the present of his starrng fever, has signed to play the principal comedy roles in Lizzie Evans' support.

TAYLOR.—Bessie Taylor left New York last Monday for a two weeks' visit at Asbury Park.

BURRESS.—Marie Burress is to remain in Frank Mayo's company during the coming season.

FONTAINEBLEAU.—Leona Fontainebleau will remain at Cornwall-on-the-Hudson until she is summoned for the rehearsals of *The Silent Partner*, in which piece she is to play the soubrette part.

MANSFIELD.—Last Friday eight men were killed by the heat in this city, so Richard Mansfield decided that it was time for a vacation, and took it. He has worked almost continuously for months, and the rest was needed.

NEWHAM.—Rose Newham, the skirt dancer who came to this country a couple of years ago with Lydia Thompson, will air her specialty in Hendrik Hudson.

HENDRICKS.—Louis Hendricks has been engaged to play the part of General Buckthorn in one of the Shenandoah companies next season.

HALL.—Maud Edna Hall, who was formerly leading lady with Frederic Bryton's company, has been engaged for *The Stowaway*.

MACLEAN.—R. D. MacLean, the tragedian, is summering at his farm near Shepherdstown, W. Va.

PRENDERGAST.—Lillian Prendergast, of Russell's Easy Street company, will spend the present month in Saratoga, as she will not be compelled to resume her professional duties until September.

O'BRIEN.—Branch O'Brien has returned from his sojourn at the seashore. He will begin at once his preliminary work for Effie Elbler, with whom he goes this season as business manager.

AT THE THEATRES.

STAR THEATRE.—THE BALLOON.

Farcical comedy in three acts, by George Manville Fenn and J. H. Doolittle.

Dr. Glynn..... Robert Hilliard
Captain Cameron..... Sidney Drew
Johnny Fitzjohn..... Alfred Maltby
Dr. Bryton..... George F. De Vere
David..... William Herbert
Mrs. Ripendale..... George Drew Barrymore
Mrs. Theresa Fitzjohn..... Mrs. Augusta Foster
Miss Vere..... Jane Stuart
Grace Westworth..... Katharine Florence

The Balloon is a hysterical farce of the conventional English fashion, presenting the usual hotch-potch of absurd complications; the customary caricatures of young men whose flirtatious indiscretions find them out and who are eternally being mistaken for somebody else; the inevitable early flame bent on raising a ruction between the comic hero and his young fiancée; the good old device of having the tormented swains mistaken for lunatics at the point where the fun grows furious if not fast, and many other familiar materials rendered venerable by long and frequent usage.

We had expected from Mr. Fenn, if not from his collaborator, better work than The Balloon, for Mr. Fenn is a writer whose books show quaint humor as well as imaginative power. We had hoped to find in this piece the indications of wit and the keen appreciation of the comic side of a good situation that are the marks of a true farcical comedy; but we were doomed to disappointment. It is all farce—farce of the wildest kind—and no comedy.

Nevertheless, The Balloon is no worse than pieces of its class that do not owe their origin to fertile and lively French brains, for the British writers are wont to draw their best inspirations from across the channel. The first and second acts are brisk in action and crammed with nonsensical, but mirth-provoking, incidents.

This being the silly season, it is possible that The Balloon may float in the ambient ether of Summer prosperity, even though it does not retain its buoyancy when more substantial rivals enter the field. At all events, if a house, crowded with professionals and a fair sprinkling of the stay-in-towns, that followed the piece with unrestrained laughter is a reliable indication, it is reasonable to assume that it will amuse August playgoers sufficiently to justify its production and their attendance.

The farce has little continuity and much bewildering playing at sizes and arvens. Dr. Glynn is about to wed Grace Westworth, when the relic of an early folly, in the person of Mrs. Ripendale, unexpectedly turns up to remind him of a former promise of marriage. The Doctor is led to suppose that he has accidentally killed Mrs. Fitzjohn by a dose of strychnine. He escapes in Captain Cameron's balloon. It was Captain Cameron who administered the poison to his Dulcinea's St. Bernard, thereby imperilling his own marital aspirations. The Doctor, having descended incontinently from his flight in mid-air, returns in bad order to find that his troubles were imaginary, that Mrs. Ripendale's husband, in the person of a troublesome and bibulous "bast" of the shabby-genteel order, has been located, and all goes merry as the marriage bells which will shortly begin to peal for the quartette of young people.

From this brief description, which does not do justice to the interminable coil into which the principal personages are rapidly wound, it will be perceived that The Balloon is as flimsy as the goldbeaters' skin from which air-vessels are made and as volatile as the gas that inflates them.

Of Manager Brooks' company of aeronauts Mr. Hilliard won most distinction. His performance of the absurd character of the Doctor was marked by genuinely comic earnestness and amusingly depicted distress of mind. It is the best work Mr. Hilliard has done. Mr. Drew was not far behind with his capital sketch of Captain Cameron, the nearest approach to a real type in the representation. Mr. Maltby was indistinct but droll as Fitzjohn, the speculative adventurer with the principles of a sneak-thief and the manners of a broken-down English clubman. Mr. De Vere was ill, but he went bravely through the ungrateful part of Dr. Bryton—one of those colorless "feeders" that somebody has to play. Mr. Herbert was a typical farce-comedy servant.

Mrs. Foster carried off the female honors by an excellent performance of the terrible Mrs. Fitzjohn, who constantly imagines that she is the victim of dark and diabolical plots. Mrs. Barrymore was a bouncing Mrs. Ripendale. Jane Stuart an amusingly intense Miss Vere, while pretty Katharine Florence presented a picture of girlish ingenuousness and sweet sincerity as Grace.

The one act shown in the piece looked suspiciously threadbare. Perhaps the prophetic soul of the management decided that The Balloon's chances of success were not sufficiently strong to warrant an outlay in the comic direction.

A Woman of the World—a one-act piece by Gus Thomas—preceded the farce. It is not the little *genre* work that its author evidently intended it should be. On the

contrary, it is strained and amateurish. It was tamely interpreted by Mrs. Barrymore, Misses Florence and Crisp, and Messrs. De Vere, Herbert, Bethel and Morse. Like The Balloon, it was economically mounted.

KOSTER AND BIAL'S.—VARIETY.

The continued attempts of Mercury to perch on the 100 rung of the temperamental ladder seem to have no ill effect on the attendance at Koster and Bial's. In fact, the warmer the night the greater the audience. The prime cause of this apparent inconsistency is the excellent cooling and ventilating system adopted at this popular resort.

Last week's strong bill has been continued and is augmented by the addition of Capitola Ferrest, a clever dancer, and John E. Drew, of comic notoriety.

Carmencita, whose non-appearance on Monday excited much alarm, has recovered from her indisposition and is again pleasing the multitude by her fantastic and rhythmical poetry of motion.

AT OTHER HOUSES.

The Brazilian is on its last legs, as Madame Angot is to take possession of the Casino stage on Thursday evening, Aug. 14.

De Wolf Hopper and his opera bouffe company continue their efforts to build up Castles in the Air. The opera is certainly more entertaining now than it was at its original production.

Muldoon's Picnic is creating a great deal of merriment at Tony Pastor's this week.

The Strauss orchestra and the two picturesque ballets make the Madison Square Garden Amphitheatre a popular place of amusement to while away a Summer's evening.

Owing to the postponement of The Red Hussar production at Palmer's Theatre from Monday to last Tuesday evening, the critical notice of the opera is necessarily deferred until next week.

Richard Mansfield has closed the Madison Square Theatre this week to take a much needed rest, but will resume his successful personation of Ben Brummel at that house on next Monday evening.

THE ONLY MEDIUM.

I must congratulate The Mirror once more on its wonderful circulation and success as an advertising medium, apart from its great value as our representative professional paper. My advertisement of The Struggle of Life was inserted for the first time last Wednesday, and yet up to Saturday—three days later—I had received twenty-three applications for time from first-class managers.

FREDERICK PAULING.

MADISON SQUARE, N. Y., July 29.

GEORGE THATCHER'S MINSTRELS.

"Yes, sir, Thatcher's Minstrels are a decided success," said William Harris, of Rich and Harris, in conversation with a Mirror representative the other day.

"Those that smiled at their pretensions a month ago, must admit now that all our promises have been kept. Just think of the list of the favorites, and then you do not wonder at it. Besides George Thatcher himself we have John Wild, Thomas Le Mack, Wood and Shepard, Jay Quigley, John A. Coleman and Ed. Marble, while the singers include R. J. José, Raymon Moore, H. W. Prillman, Thomas Lewis and W. A. Patterson. George W. Lewis and his battalion of graceful dancers have also made a hit.

"The specialties, too, of which there are a great number have caught the public's fancy, and if you saw them I think you'd agree with me that they deserve to. As for the costume and scenic effects they need to be seen to be appreciated. New York has a big treat yet in store for it.

EMMA SHERIDAN'S MARRIAGE.

Emma V. Sheridan writes that there has been so much unauthorized matter printed about her marriage, that she would be glad to have a few lines of simple statement in The Mirror.

Miss Sheridan was married last Wednesday, July 30, at Deer Isle, Maine, to Alfred Brooks Frye, chief engineer of the post-office and sub-treasury building in Boston. The place was chosen that all "advertising" might be avoided. How the news got abroad is a mystery, as no one was taken into the confidence of the newly married couple—yet a long article headed "Emma V. Sheridan Married" appeared in Wednesday morning's Herald, although the regular "marriage column" notice of the ceremony was not telegraphed from Deer Isle until Wednesday afternoon.

It is the intention of Miss Sheridan, or rather of Mrs. Alfred Brooks-Frye, to finish her contract with Manager Field, of the Boston Museum, and after that she may or may not continue on the stage.

It may be of interest to many of The

Mirror's readers, who have read "The Actress' Corner" and other clever contributions of Miss Sheridan to know something of her career. Miss Sheridan was born at Painesville, O., twenty-two years ago, and is the daughter of Gen. G. A. Sheridan. After receiving a splendid education in the New York Normal College, she decided to adopt a stage career, and made her professional debut as the crazy fisher girl in Steele Macaye's play of Dakota at the Lyceum Theatre about four years ago.

Among her subsequent roles were Lucy in A Prisoner for Life, Marianne and Henriette in Kate Claxton's Two Orphans, the lodging-house keeper in Mansfield's production of Dr. Jekyll and Mr. Hyde, Alena in Prince Karl, and the Baroness in A Parisian Romance. After appearing with Mansfield's company in London she became the leading lady of Thomas H. Keene's company, appearing in all the plays of his Shakespearean repertoire. Last year Miss Sheridan was engaged as the leading lady of the Boston Museum, where she became such a favorite that she was re-engaged for two more seasons.

Miss Sheridan is a beautiful woman, and is equally gifted as an actress and as a writer. The Mirror staff extend their congratulations to the happy couple, and hope that the future may have naught in store for them but happiness.

THE KING OF THE KNIGHTS.

A business representative of The King of the Knights' company gave a Mirror reporter the following particulars concerning the piece and its recent production at Harlem:

"The King of the Knights, or Life in the American Coal Mines, which opened to such excellent business during the hottest week of the Summer at the Harlem Theatre last week, has been much improved since the first night, and the five acts of the play are now given in about two hours and a half. The plot of the play, as intended by the author, Miss N. McKenna, is simple and extremely interesting from first to last, and admits of the introduction of songs in the first and last acts.

"In the first act the hero, Victor Valerand, the son of a rich mine owner, falls in love with Nina Derwick, the daughter of a miner—one of his father's workmen, and after refusing to give her up and marry a rich heiress, Florence St. Clair, is disinherited by his father. He disguises himself and under the name of Dick Newman secures employment in the mines. He is thus enabled to frustrate an attempt to kill his father by a desperate Italian miner, who has been hired by Marsland, the overseer of the mine.

"The fourth act presents the exterior and interior of the coal mine. The twinkling lights on their caps lighting up the darkness of the mine is the most effective setting of the piece, and the miner's chorus, 'Work! Work! Work! Pick! Pick! Pick!' has a melodious and taking refrain. The climax of this act is brought about by an explosion in the mine.

"In the last act the tenants have a holiday in honor of Valerand's home-coming. A reporter cleverly succeeds in getting the whole story of the attempted murder of Victor. A detective appears and arrests Marsland. Victor returns home and is married to Nina."

The success of the Harlem production is largely due to the vigorous acting of Anne Mack as Susan Martin, and to the efficiency of her daughter as Nina Derwick. A great deal of credit is also due to the effective support of E. J. Mack as the Italian, George A. Crump, E. F. Gilpin, Lawrence Vaughn, Albert Denier and to the clever dancing of Little Evaline Dougherty as Dolly Dale.

OBITUARY.

The death of Edith A. Houston, which occurred at Portland, Me., on the 20th ult., seems to have escaped the attention of theatrical chroniclers. Miss Houston was a very promising young actress, who last season was leading lady in the Chanfrau company. Her tour was interrupted by an attack of brain fever which compelled her to relinquish acting and go to her home. Hasty consumption followed, with the fatal result we have noted.

Spencer Pritchard died on Friday morning last in this city. He was an actor and had also had some experience in writing plays. Mr. Pritchard was about forty-three years old. The funeral took place Saturday afternoon and the remains were interred in the Actors' Fund plot at Evergreens.

Harry W. Sewall, the manager, died at St. Vincent's Hospital of cancer, last Saturday night. He was born in Boston fifty-four years ago. Before engaging in the theatrical business he had been a journalist, and was a naval officer during the civil war. The stars he had managed include Joseph Wheelock, Mrs. D. P. Bowers, and the late Lytton Sothorn. Mr. Sewall leaves a wife, but no children. The funeral will take place to-day (Wednesday) in Boston.

One of the greatest shows extant—no feeders, but all stars in the Two Old Crones, &c.

GLEANINGS.

RALPH HARMAN has been engaged by T. E. Mills to act as business manager of one of his attractions.

GEORGE C. STALEY has cut short his fishing tour up at the Straits of Mackinaw, Mich. in order to begin rehearsals of A Royal Pass in this city. The season will open on the 28th inst. at Portchester, N. Y.

Mr. REIZ, of Wagner and Reis, returned to this city from Omaha last week and is now busy putting the finishing touches to the booking for the Oil Circuit, which he reports pretty well filled. He returns home early next week.

"JACK" LEVY has been engaged as treasurer of the new Park Theatre.

MITCHELL's Michael Strogoff and Minuet Carnival company will open their season Sept. 7 at the Standard Theatre, St. Louis. The season is booked solid up to April 1, 1901, in first-class houses and week stands. The company will be equipped with new costumes by Mme. Clara Stanton, and everything in scenery will be entirely new, from the studio of C. E. Mallett. The printing will be furnished by the National Printing company, of Chicago, the Great Western Printing company, of St. Louis, and the Donaldson Lithograph company, of Cincinnati. The novel ballet and spectacular features will be under the personal supervision of Aime Bertrand, from the Grand Opera House, Paris.

CABLEGRAMS from Frohman and Hayman's London agents pronounce the new play of Buchanan and Sims, The English Rose, a success. A cable from Gatti Brothers, managers of the Adelphi Theatre, says: "Buchanan and Sims' The English Rose an immense success." The piece will be produced at the Boston Museum Sept. 1, and afterwards presented in this city and throughout the country by Hayman and Frohman.

ADAM RICHMOND has returned to this city after a brief sojourn at the White Mountains, and the rehearsals of her new piece, Chow-Chow, will commence this week. There will be eight complete sets of scenery, which are now being painted at the Amphion Theatre, Brooklyn, E. D., and a number of new and original scenic effects. The opening of the season will occur during the latter part of August.

ELMER E. VANCE's charming novel, "Nellie Harland," has already reached its twelfth edition. The Limited Mail, which has remarkable railroad and electric realistic effects and goes on the road this season, is a dramatization of this popular novel.

ALL of H. R. Jacobs' theatres are to open their season on Aug. 18, with the exception of the two new houses at Newark and Chicago. They will be opened on Sept. 1. Mr. Jacobs has taken no vacation whatever this Summer, having spent all his time on the road, but he reports himself in good health in spite of that fact. In a few days he will go to Chicago, to direct work on the new house there. He has entirely done away with cheap prices at his houses, the figures ranging at present from 25 cents to \$1.

HARRIET SHELTON has been engaged for Lights and Shadows, which will open its season in Chicago on Aug. 31.

REHEARSALS of the Master of Woodbarrow Farm began at the Lyceum Theatre on Monday, but without the presence of the star, E. H. Sothorn, who sustained an accident while bathing last Saturday, resulting in a fractured limb. While diving off his boat, Mr. Sothorn struck violently against a gang-plank, and is now confined to his room, at Bronson Howard's cottage, New Rochelle. He will not be out for several days, and will have to walk on crutches for some time, but his physician assures his manager, Daniel Frohman, that he will be able to appear on the first night of the production of the play at the Lyceum, Aug. 26.

HENRIETTA CROSMAN has been engaged by Daniel Frohman to replace Grace Henderson at the Lyceum Theatre next season. Miss Crosmann played Celia in the Duly production of As You Like It, and was subsequently seen in Miss Henderson's role of Phillis Lee in The Charity Ball. She is spending the Summer with her parents in Warren, Ohio.

NETTIE LOWERY, a pretty little soubrette, who was last season with Barrv and Fay, has been engaged by Daniel Frohman to play the ingenue role in The Wife this season.

HARRY MILLS has given up all intention of starring this season, and has been engaged for Lizzie Evans' company. He will be featured.

J. M. HILL has engaged Charles O. Black as treasurer of the Money Mad company. The season begins at the Corinne Lyceum, Buffalo, Sept. 1. On account of the complicated and heavy sets of the bridge scene two sets will be carried on the road, one to be sent ahead to be put in position, while the other is being used. Of the forty weeks booked, but three are in one-night stands.

HARRIET FORD has been engaged for The Clemencia Case, which is to be produced at the Standard Theatre, Sept. 15.

THE PRINCE AND THE PAUPER.

An open letter to Daniel Frohman.

Daniel Frohman, Esq.:

DEAR SIR.—During the few weeks that have passed since your return from Europe numerous statements referring to my dramatization of *The Prince and the Pauper*, and purporting to emanate from you and your agents, have appeared in the newspapers of this city. So far as I have seen, these statements are not only offensive and malicious, but are absolutely destitute of foundation.

It has been declared, among other fabrications, that my play was recently produced in London, where it made a "dismal failure," that the injunction for which I applied to restrain you from presenting Mrs. Richardson's piece was refused by the court; that the action instituted by me has not been decided, and is still in litigation; that the arrangements for bringing out my play were secretly planned, and were concealed from you and the public until after you had left this country; that by my proceedings you have been wantonly injured and your rights violated; and that no person but yourself has the power to represent any version of *The Prince and the Pauper*.

It is not necessary to discuss whether all these assertions have or have not had your direct authorization. Apart from those contributed by you, individually, the whole of them have been put forth by men in your service. Not a single one has been publicly disavowed by you and all are accepted by theatrical readers as bearing your indorsement and approval. You permit yourself to be represented as holding the legal mastery of the situation with regard to *The Prince and the Pauper* and you charge me with an invasion of your recognized and established rights and with falsely claiming privileges which belong to you alone.

No one knows better than you the utter untruthfulness of these allegations. My drama was never performed in London nor has it been performed anywhere. The injunction which I asked for was promptly and most emphatically accorded. The matters in dispute between you and me are not before the court, but were effectually disposed of last March. The preparations for bringing out my play were in no manner secret; on the contrary, I notified you of my intention immediately after the injunction was granted, and the subject was frankly and freely discussed at my residence, without the faintest intimation on your part that you supposed yourself endowed with any such unheard of power as that of interfering with my disposition of my own property. If it were possible for a man of your intelligence and experience to imagine such an absurdity you would have been quick to announce it during the long conversations which we held together.

As to your right, I must remind you that you have none except that which I voluntarily conferred upon you at a time when you were in sore need of my indulgence—namely, the right of continuing to perform Mrs. Richardson's piece. I have never had a thought of injuring you, or of keeping you in the dark respecting my purposes. From the beginning of this business to the present moment I have been as open as the day, and have shown you nothing but courtesy and consideration; nor did I suppose I was too hasty in expecting that equal courtesy and consideration would be vouchsafed to me.

In our interview of this afternoon you informed me of your determined and unyielding hostility to the managers who have undertaken to produce my drama, and of your resolution to oppose their enterprise by every means at your command. I did not inquire, and you did not tell me, what particular course you propose to follow. There are, undoubtedly, fair and legitimate methods of competition, and no one could reasonably object to the employment of them. But the dissemination of flagrantly false statements is very far from a legitimate method. It is one which I am not accustomed to, and which I shall not suffer to be directed against me with impunity.

Up to this point I have paid little heed to what has been said concerning me, though I might easily have retorted in a manner which would scarcely have been agreeable to you, and without any of that disregard for veracity which the persons claiming to represent you have exhibited.

I shall not be so tolerant hereafter. If you are willing to repudiate the wild fictions published in your name, and to assure me that you will forbid their repetition, I shall pass over what has hitherto occurred. If you are not prepared to accede to this moderate demand, you will not find me so silent or inactive as I have thus far shown myself.

For many reasons I should greatly prefer not to be forced into a position of antagonism toward you or any one; but it will be a serious error to believe that I shall forever submit in patience to these gross attempts to discredit me before the community.

I am, yours truly,

E. H. HOUSE.

New York, Aug. 2, 1891.

FLIGHTS OF FANCY.

The active press agent is ever on the alert to devise novel methods to advertise his star. The stolen diamond dodge arouses laughter but a smile of derision, and is destined, nine times out of ten, to replenish the editor's waste-basket. Something less digne novelish must now be used. The latest thing in press-work novelties purports to be the outcome of a pressing invitation extended to the Eastern correspondent of a Western paper to visit the country home of Clara Morris.

The article opens with a poetical outburst of florid rhetoric, in which the alleged correspondent informs us that the entire drive to the actress' rural abode was a kaleidoscopic view with an abundance and superabundance of leaf and blossom. The scribe finally reaches a substantial square house, surrounded with a wide balcony and literally buried in clematis and sweet-smelling honeysuckle. "The carriage stops, the door flies open, and in a neat lavender-colored gown, with the hue of health upon her cheek and in her bright eyes and a grip worthy a ploughman, we shake hands with that great expositor of the emotions, Clara Morris." That is the way the suppositions reporter puts it. It does not seem strictly according to the laws of gallantry to ascribe a ploughman's grip to Miss Morris, but let that pass.

We might quote many more gems of equal beauty if we had the space. In fact, the reproduction of the entire article, which is about two columns in length, would afford considerable entertainment to our readers. In referring to the "perfectly appointed drawing-room," the writer maintains that "peeping from obscure angles are seen a number of unique and pleasing specimens of the celebrated actress' cleverness with the gravure, chisel and point."

Subsequently Miss Morris is made to hold forth in nervous newspaper English on "the demands of the stage of to-day." She stoutly denies that she is an invalid, and declares that if the writer could see her racing over hill and dale for five miles on Creole's back he would speedily change his mind as to her invalidism.

Much space is devoted to the description of her squirrels and birds and other pets. Then follows a "beautiful repast served in a grand old dining-room, with a wealth of cut glass and silverware." After dinner the actress and the interviewer stroll around the veranda to enjoy the scenery. "From various points glimpses could be had of the noble Hudson rolling away to the northward, and of Edwin Forrest's famous castle and the sacred grove of the Lady of Lourdes that stands just at the head of that pretty little lake in the adjoining grounds of the convent of Mount St. Vincent."

Miss Morris tells how she came to play Camille and of her first appearance in New York as Anne Sylvester in *Man and Wife*. Her conversation is accompanied by the "low, peculiar and indescribable sounds" of the tree toads, "the musical chirp of the cricket," then the Katydid and so on "until music fills the air with cadences in which the little singers seem to vie with each other in pouring forth a festival of song."

Verily, this is descriptive power that is going to waste in a Western paper. The ingenious interviewer of Clara Morris should at once apply to Mr. Frederick Harriott for the position of press-agent.

Incidentally we wish to refer to a cablegram in last Sunday's *Herald* anent Elanor Calhoun, who has succeeded Olga Brandon as Vashti Dethic in *Judah*. The description of Miss Calhoun's persistent efforts to speak French without an accent that moved the great Sardou "almost to tears" is, indeed, touching. Equally pathetic is the announcement that she has been studying and talking with "Jacques, the fasting man" to get points, because her present rôle in *Judah* requires her to fast in one act. Let it not be forgotten that the production of *Judah* in this country is not very far off. Otherwise it is difficult to see why Miss Calhoun's ambition should be made the subject of a long despatch.

FAST TIME TO WASHINGTON.

The recent construction of a new bridge across the Schuylkill enables the Jersey Central, Reading and Baltimore and Ohio Railroads to increase their express train service between New York, Philadelphia, Baltimore and Washington. These lines have Pullman cars on all trains and as the engines burn hard coal and coke, there is no dust or cinders. It is claimed that these roads run the fastest trains in America. The superior condition of the double track steel roadway, the excellence of the equipment and the elimination of stops renders it practicable to make this fast time. The run from New York to Washington is made in five hours. There are numerous ticket offices, principally on Broadway in this city, and in Brooklyn. The depot is at the foot of Liberty Street, New York.

Ada Deaves, the acknowledged character actress of the age, will harmonize with the *Two Old Cronies*.

PROFESSIONAL DOINGS.

BEN F. GRINNELL, the clever young comedian, who has just signed to go with Annie Pixley next season, will spend the Summer at Allentown, Pa.

E. A. McDOWELL is organizing a strong dramatic and comedy company, and will begin a tour early in September, opening in St. John, N. B.

NEGOTIATIONS are now pending by which it is quite probable Sedley Brown will take charge of one of the departments in the new Frohman Exchange.

WILL S. RISING, the clever and popular young actor and singer, has closed with Ben Tuthill's Said Pasha company, which is still playing in the West, in order to come to the metropolis, and arrange for next season. He has already received offers from Fay Templeton and Pauline Hall.

J. W. COPE has been engaged for The Fairies' Well company.

MRS. LOUISA MORSE, of Denman Thompson's Old Homestead company, is summering at her cottage at Narragansett Pier.

MISS TEN BROECK is reported to have entirely recovered from her recent fall from a tricycle.

JUST OUR LUCK is the title of the new play which Mrs. Doremus has written for Kate Castleton, who opens her season at St. Paul on Sept. 2.

W. F. ROCHESTER has been engaged as stage manager for the McCaull Opera company.

LOUIS BARRETT has been engaged as stage manager of the Tommy Russell Prince and Pauper company.

ANDY MORRIS will return to this city this week after a ten weeks' stay in the country to rehearse his new comedy part of the Quaker in *He, She, Him and Her*.

RAMIE AUSTEN has been presented by a friend with a coal-black horse, valued at \$2,000, which is to be used in the production of *Guilty Without Crime* this season.

VERNONA JARREAU is in receipt of an autograph letter from Sir Arthur Sullivan giving her permission to use a selection from *The Gondoliers* in her performance this season.

J. W. HERBERT, who has been secured by E. E. Rice to play Christopher Columbus in Rice's World's Fair company, claims that he has not been engaged on account of his ability so much as because of his startling resemblance to the Genoese navigator. Mr. Herbert declares that when the photographs of himself and the great discoverer are placed side by side it is hard to tell which is C. Columbus and which J. Herbert.

W. A. BRADY is one of the busiest men in town just now, arranging for the first New York production of his two companies. The Bottom of the Sea will open at the People's Theatre on Sept. 1, while An Irish Arab opens on the same date at the Grand Opera House.

ERNEST BARTRAM begins his third season with Roland Reed in *The Woman Hater* at Boston on the 18th inst.

LON STEVENS has been engaged for the Lyceum stock company.

THE 100th performance of *Castles in the Air* will take place at the Broadway Theatre next Monday night. Photographic souvenirs will be distributed.

VELMA SWANSTON, who has been spending the Summer at Seymour, Conn., has been engaged for the Tommy Russell Prince and Pauper company.

EDWARD HARRIGAN is fishing and sailing up at Schroon Lake with his three boys, but his new theatre in West Thirty-fifth Street is being well taken care of by his active manager, Mart W. Hanley. Mr. Hanley reports that the new house will probably be finished by the latter part of October instead of early in November, and that the new play should hit the fancy of the public, being written in the author's best vein. The piece will probably be entitled *Willy Reilly*, and will contain a half-dozen or more melodies in Dave Braham's inimitable style.

FROM present prospects the performance of Christopher Columbus, or *The Discovery of America*, at the Windsor Theatre, will be smooth in every detail. Rehearsals are actively progressing at the Windsor under the personal supervision of Webster Edgerly, the author, and Leon J. Vincent, the well-known stage director. There have been several changes in the original cast, M. J. Jordan, Frank J. Kernan and Delancey Barclay being the latest acquisitions. Middletown and Matteawan, N. Y., will be played prior to the opening in this city. A number of the electrical and mechanical effects to be used in the new piece are entirely novel in their application on the stage. There will be forty people in the company.

THE well-known composer, Gustavus H. Kline, author of "The Lilac" and other melodies, has written Patti Rosa an original song for her new play of *Imp*, entitled "The Punny Little Fellow with the High, High Hat." It is expected to make a greater success than her famous song of "Caroline."

I. R. BLOOM sailed for Europe on Saturday last on *La Bourgogne* to select the latest novelties in the line of costumes that the European markets afford. He expects to return about the end of September.

THE Third Avenue Theatre is to be known hereafter as Jacobs' Theatre, and Marcus J. Jacobs will be the sole representative of the house, W. A. Edwards devoting all his time to the booking office. The list of attractions at the house will be of a much better class than has formerly been seen here, and the theatre itself will be in much better shape when it opens to the public. New chairs and boxes are to be put in, the interior is to be repainted and recarpeted, and new scenery and a new drop curtain are to be among the features of the opening. Prices will be from 25 cents to \$1. There will be a new system of ventilation introduced and the house will be lighted entirely by electric light.

ADELAIDE EMERSON, the well-known actress has returned to the city after a six weeks' absence abroad, spent chiefly in London, Paris and Germany.

THE Casino will only have one company on the road next season.

EDGAR SMITH is a busy writer just at present. He is hard at work fixing up and Americanizing the version of *Madame Angot*, to be produced at the Casino, Aug. 11. He has just finished the play of *You and I*, in which Gus Williams and John T. Kelly will star next season, and he has also written a new version of *Easy Street*, soon to be produced at Salt Lake City by John Russell's company.

EDWIN A. PRATT, the theatrical lawyer, has opened an operatic and dramatic exchange at 1,162 Broadway. Besides acting for a number of other organizations, Mr. Pratt is the New York representative of Andrews' Chicago opera companies.

CHARLES A. DAVIS has left Forepaugh's Circus, and is shortly to go into a theatrical venture.

H. S. TAYLOR's new Theatrical Exchange will open on May 1, 1891.

LAST Saturday at Stamford, Conn., Bertha Foy Golding appeared in public for the first time in a new monologue written expressly for her by Charles Barnard and entitled, Tuesday March. Miss Golding, who assumed the title rôle, was most warmly received and the performance was in every way successful.

FIFTY companies are being routed for this season and that of 1891-92 at Klaw and Erlanger's Exchange. This firm has already fifteen routes in charge for the season of 1891-92.

E. B. HAYNES has been engaged as treasurer and Harry Ellsler as advance agent for Josephine Cameron.

CHARLES B. JEFFERSON has returned from his vacation, and is now hard at work on the rehearsals for *The County Fair*.

HERMANN's Gaiety Theatre is to open on Sept. 8 with a revival of *Cinderella at School*, under the direction of Locke and Davis.

REHEARSALS for *The Old Homestead* begin on Saturday night at the Windsor Theatre.

ALL of the scenery of *The Great Metropolis* has been repainted, and a number of new features have been added for this season.

WHILE having her photographs taken in Falk's one day last week, Pauline Hall lost a diamond and opal pin valued at \$800. Alois Zahn, the porter of the establishment was arrested on Sunday and held in \$1,500 bail at the Jefferson Market Police Court on Monday to answer a charge of grand larceny. He claims he found the pin, and intended returning it to its owner.

ARTHUR HORNLOW has been appointed the American correspondent of the *Revue d'Art Dramatique* of Paris. This periodical is the leading theatrical publication in France, where the actors take a deep interest in the higher forms of dramatic essays and criticisms, and where the *Revue* has obtained wide influence.

THE work of redecorating and altering the front and interior of the New Park Theatre has begun. It will be completed in time for the opening of the house on Sept. 1.

WAGNER AND REIS are sparing no expense in refitting and altering their Park Opera House at Erie, Pa. This theatre is the only one in any city of its size that has an electric plant of its own. New scenery is also being painted for the theatre, which will open on Sept. 1.

CRYSTIE PALMONI is lying quite ill with inflammatory rheumatism at Cottage City.

THERE was something like a panic at Leland's Ocean Theatre, Long Branch, on Monday night. Tony Pastor's combination was the attraction. At about ten o'clock, just after Bessie Bonehill had finished her first song, there was a squeaking noise heard in the gallery, and a rush was made for the doors under the impression that the gallery was falling. Tony Pastor and Harry Kernell finally succeeded in quieting the audience and the performance proceeded. No one was injured.

THE ACTRESSES' CORNER.

DREAMS.

A child stands by an open window, and looks out upon the night-gay street.

It is all a play to her. A belated organ-grinder makes the music. The men and women hurrying in and out of the white electric light patches on the sidewalk are all playing.

She closes her eyes. Lovely women's faces appear to her and she hears the music of their voices.

Everything in her thoughts and in the reality about her is a play.

She has been to a theatre, you know, and it has transformed the world for her.

For days and days she acts her little child life. Nothing is real, no one is real, everything is in the delicious glamor of the theatre.

By-and-bye the dream takes shape. She will be an actress. When she grows up she will be an actress!

She will be beautiful as those women were whom she saw at the theatre that night; all the people who see her will worship her as she does the memory of those lovely women. She will be an actress!

The thought lies in her heart for years, shapes her inner life, colors her nature.

One night at the theatre she sees the paint and powder, but that same night she notes the applause.

A little pain goes through her heart. To be an actress is not to be really lovelier than a mere human being, but to seem so.

Yet, on the other hand, do not the people who crowd the house worship and admire? And with striking together of hands do they not say so? What a sound it must be in one's ears!

Then comes secret study. Poring in corners over Pauline and Juliet; dressing herself; in thought sailing over a beautiful stage, giving silver voice to the words, doing wonderful things, looking beautiful things, being worshipful things.

Then a bit of real study. That is less easy. She finds arms and legs and head and whole lumbering body in her way. Throats her fancy of just sailing on and acting melts and she faces the shocking reality of work.

Out of the mists rises another dream—to be great, to work and to be great. The more obstacles the greater triumph, and she rushes ahead in a sort of frenzy of toil.

To give silver voice to words, to do wonderful things, to look beautiful things, to do worshipful things, will mean to have done great work and to have conquered.

When that is accomplished the world will cry: "See how she has worked; how she has triumphed!"

She knows the world is a wonderfully hard master—a master that knows the best and will have nothing less; but she laughs, saying to herself that the world shall have from her only the best.

Then comes a stare. Such a humble one; she grows more practical; Pauline and Juliet drift away.

She plays some little "maid," but her waiting heart bounds at the thought of work to come. She looks over the footlights and dreams to herself: "You don't know how hard I am working for you, but you will some day."

Slowly, slowly, step by step and growing tired, she advances.

Here a bit of work at which the people cry "brava!"—but the sound falls cold on her heart.

The world does not know, after all. It will cry "brava!" at half done work. What then is the goal of trying so hard? That which is more easily done pleases as well.

Then rises another dream. She will work on never hearing these ill-judged plaudits; she will keep real art and excellence in her thought; she will work for it and toward it, teaching the people at last what it is, and that it is hers.

Then the sound of praise will be sweet and the past be pleasant to look back upon.

Work, work, work; more and more praise, till the heart is weary and ambition dulled. To herself what she does is worthless, and it hurts to draw with weak hand the veil from one's picture, saying: "It is the best I can do yet—and poor, I know," and to hear people cry: "It is good." Who will know when at last she does really good work? Who will care?

Then rises another dream, fitful exacting, on-pushing.

She will stand above the crowd—that is all that is worth striving for. People shall be able to see her name on any side in the city.

In the shop windows her picture shall be—in the papers her name. For good work? Oh, yes, yes, yes! No one will know any better.

Art escapes her, as it must escape all. She has caught at its shining skirts and holds a bit of the fringe in her fingers. Well and good. She will hold it high and the people who know no better shall wonder.

To be known; that is the dream now. To have people and saying "yes," when her name is spoken; to have them nudge each other in

the streets and cars saying: "There she is." Surely it must mean some excellence when that is attained.

Now and then when young eyes rest upon her she sees in them the worship that used to be in her own, and an aching pain tears at her heart.

What is it all for? Why is it all done? What is it all worth?

Then comes utter loneliness under the many eyes that know her. Horror of her name that stares at her from the papers; horror of her face that laughs in the shop windows.

Restless fretfulness at the compliments and homage her life brings her, weariness at living up, day after day, to the graciousness her position demands, and tears, hopeless and helpless over the work she still strives to bring somewhere near her apprehension of art and her understanding of nature.

Then rises another dream.

After all, we work for ourselves in this big world; we must do the best we can; not that we want to, not that it is easy or because it brings reward; but we must.

She will be faithful and work on. The "fame" that comes will please such a one, or such another will be glad. When she has reached the top of what she can do, she will lay it all down—the work, the noise, the praise.

When it is over she can go away somewhere, with some of the few who knew her long ago, before she was "somebody," who love her not because the world knows her, but because she is just herself. Away with such a two or three and rest, rest, rest!

Such a beautiful dream this last is! To be nobody. Just one self. To have no one turn as one passes, to forget the sound of one's name as it falls from strange lips, to meet no eyes that know one and yet do not light with kindly love as they see you.

She works hard and patiently now, to get through, smiling to remember how a little time back she worked to be "great."

So few people can be great.

It may be discouraging to persevere when one knows the end will not be a high one, but one must do the best one can. There is no escaping that.

One or two will love you just as well as if you did more, and always, be the end what it may, there is rest to reach.

Many a dream is broken when we realize that what we do in the world is not to be valued by the happiness, the satisfaction we gain therefrom.

There is an ache in our heart when we realize that, having done the best we can, we must stand aside with head lowered, ashamed and discontent. Our best is always so ill, our poor "best." Long ago we were so eager to work at it; now we lay it down sadly, only too content to turn away and forget it. Our poor best!

"What are we working for anyhow?" I groaned to Bob.

"Because we can't help it," Bob answered back.

He did not mean as much wisdom as there was in his words.

Life is good to us after all. At no time can we not shut our eyes and dream. Now it is of lights and laughter and laurel, now of soft shadow, the gentleness of a tear, and the up-lifting of even the small crown we wear, and so, the easing of tired brows.

We dream of doing something wonderful, so that people may cry: "She will live forever—the great one who did this thing."

On we dream of doing the best we can, while only two or three notice, and they for only a little space. Then we will slip away and be forgotten, remembering only in our own heart that—ill as it was—we worked hard, and that it was our best.

Let what may be said—one dream is as good as the other.

Who when his eyes are heavy regrets his morning fancy for sunshine?

Is Polly too serious? Not a bit of it!

All our lives we shall dream and live down dreams.

When we reach the prize of our fancy we shall find it weariness, but another dream will keep us at work. As long as we look ahead we shall be all right, dream as we will.

It's the fits of "it-might-have-beens" that take the nerve out of us.

"It-will-be" may not pan out to our content, but, it's working for a thing, not getting it, that keeps us willing to live.

Heart and brain, need and wish are always beyond our present—be that present ever so bright. Only the future keeps pace with our changing nature.

Let us dream, then, picturing the future as fast as we will.

Forgive the past and face the present. Surely that's bravery enough. Let us dream the future—nowhere are dreams so safe.

Who shall say we may not do this and be wise?

The rainbow is just as fair when we have learned that it comes only when heaven weeps between us and the sun, and it is still a promise after we cease to chase it, basket in hand, to gather its pearls and rubies.

POLLY.

GOSSIP OF THE TOWN.

GABRIELLE DU SAULD, who will make a tour with The Lion and the Lamb this season, has changed the title of the play to The Man About Town.

WILLIAM WILSON, who was last season with Maggie Mitchell, is spending the Summer at Centreport, L. I.

CHARLIE BOLAR has been engaged for the Doré Davidson and Ramie Austen company.

ETELKA WARDWELL will be John A. Stevens' leading lady this season.

THE rear wall of Heitmann's new Gaiety Theatre now building in Brooklyn, fell on last Thursday night, entailing a loss of a thousand dollars. No one was hurt.

"I ADMIRE your generosity to the profession. The Disengaged List showed a liberal spirit which should be appreciated by every professional without an engagement."—WILLIAM A. WIRTH.

GEORGE W. LARSEN has gone to Portland, Ore., to play comedy parts in Cordray's stock company.

JAMES REILLY, a German comedian and vocalist, will make his debut as Yohann, in The Broommaker, a musical German comedy-drama, at Tony Pastor's, on the 18th inst. The play has been thoroughly revised by the authors, Messrs. Witmark and Hawkins.

EDMUND F. LAWRENCE has been re-engaged as stage manager for Thomas W. Keene. It will be his fifth consecutive season with this star.

CHARLES H. GOODWIN, a Pacific coast manager, is spending the Summer in this city.

A NOVEL and effective scene is to be one of the features of Dr. Bill at the Garden Theatre. It will represent three rooms, a staircase and the entrance hall. Three illuminators will be used in producing the effect of daylight—gas, calcium and electric light.

GRATTAN DONNELLY, the author of Natural Gas and other well-known farce-comedies, and Fred Miller, Jr., author of The Two Medallions and The Last of the Family, have formed a partnership for the production of farcical operas. They have just completed their first work and named it Ship Ahoy. It is said to be a nautical farce opera with a thorough American flavor, with twenty-eight melodious and catchy airs, and the work, both in dialogue and numbers, is claimed to be bright, crisp and simple. One of the acts of the piece is on board of a U. S. man-of-war, under full sail. Arthur Miller has signed a contract with the authors whereby he will control all their joint work in the future and transact their business.

ELNA WILTON has been called from the city to Hendersonville, Tenn., because of illness in her family. Miss Wilton has not yet signed for this season.

THE SEA KING's road season will begin on the 18th inst., in Boston.

J. F. BURRELL is on his way East from San Francisco.

ETHEL BARRINGTON has engaged to play Dorothy in My Jack.

THE scene on board the British gunboat in My Jack will be rehearsed by Lieutenant J. D. Jerrild Kelley, of the U. S. N., who has volunteered to give the details a flavor of genuineness.

ARTHUR SPRAGUE will play the leading heavy part in The Clipper. The leading heavy part in The Clipper, by the way, is played by Jabez Huckleberry Pynes, of Massachusetts. Neither Mr. Sprague nor Mr. Swartz's play should be confounded with our old Bay State friend, or his leaden asinities.

GUS WILLIAMS has written several new songs which he will introduce in You and I.

ARTHUR DURRIEN, who is proclaimed "Directeur, Théâtre de l'Opéra, Nouvelle Orléans, Lae, Saison 1890-91," writes THE MIRROR from Paris that he has engaged a strong company of artists. The French citizens of New Orleans will be treated to a course of grand opera, opera comique, operette and ballet. Mr. Durrien says that "Mlle. Martin, the leading falcon of France, is in the troupe; also, M. Mariet, the tenor, whom I consider the Tamagno of the French stage."

H. R. JACOBS' new theatre in Newark, N. J., will be ready, it is expected, early in September. The seating capacity will be over two thousand. Standard prices—from 25 cents to \$1—will prevail. Mr. Jacobs' other new house, the Chicago Alhambra, will also be completed and ready to open in September.

HARRY LEE has taken Her Majesty's Theatre, London, and will produce a new version of Monte Cristo there in the Autumn.

HESTER BROTHERS, the high-art furnishers, have almost completed the halls of the new Garden Theatre, which are being hung in silks and tapestries instead of the ordinary decorations, and are now hard at work on the balance of the theatre, which will positively open, barring unforeseen accidents, on Sept. 15. J. B. Polk is one of the latest engagements for the new play to be presented, Dr. Bill. He will be seen in a George Washington Phipps role.

HENSHAW AND TEN BROECK have written eleven new songs for The Nabob. Blanche Henshaw, Stella M. Beardsley and the Verde Sisters are recent engagements for their company.

ENGLISH AND TALBOT have signed a contract by which the lease of the English Opera House, Indianapolis, is extended, at an increased rental, to June 1, 1894. The Opera House is to be refitted and refurnished and supplied with electric lights. One of the provisions of the lease requires that "it is to be kept open at least during the ordinary theatrical season and run and managed as a first-class legitimate theatre in every respect. The quality of the performances shall, in the aggregate, at least equal the performances at the Grand Opera House, Indianapolis, and the number of performances each theatrical season shall not be less than at said Opera House."

THE forthcoming production of The Witch will be, it is promised, historically correct, even to the use of the quaint old church music used in 1692 at Salem. George Thatcher's band, as a compliment to Marie Hubert Frohman, performed these hymns for her and a party of friends last Monday afternoon at Stamford.

THROUGH Gustave Frohman arrangements have been made with Oliver Jurgensen, the poet and newspaper writer, to go in advance of Marguerite St. John, who begins her regular season on Aug. 25, at the Holiday Street Theatre, Baltimore. While her brother and sister professionals have been spending their vacations in the mountains or by the sea, Miss St. John has labored tirelessly for the Sick Baby Fund, and is doubtless happy because thereof.

JACOB LITT's new theatre at St. Paul is nearing completion. Mitchell and Hallback, the art decorators, are now well started upon their work in the house. The fireproof qualities of this new house form a feature upon which Manager Litt lays stress. From basement to dome it is constructed of iron, stone and brick. It is stated that more exits have been provided than are to be found in any other theatre in America. In addition to the main entrances there are, on either side of the house, two exits from each and every floor—the circle, balcony and gallery—leading direct in a large, open court on each side.

MANAGER OSCAR HAMMERSTEIN promises that the Columbus Theatre, in East One Hundred and Twenty-fifth Street, will open before the end of September. The house will seat two thousand people, and the prices will be the same as at the Grand Opera House. Mr. Hammerstein has booked such attractions as Clara Morris, Annie Pixley, Rose Coghlan, Margaret Mather, The Charity Ball, Shenandoah, Hanlon-Volter troupe and Money Mad. The old buildings on the site of Mr. Hammerstein's Murray Hill Theatre, in Forty-second Street, are being torn down. Work on the foundations will begin shortly.

"YOUR Disengaged List was a generous thing. It is like THE MIRROR to hold out a helping hand to the profession."—ELNA WILTON.

THE agent of Francisco I. Parody Rodriguez, a Spaniard residing in Baltimore, in a letter to THE MIRROR, claims that the play to be brought out at the Windsor Theatre on Aug. 18, under the title of Christopher Columbus; or, The Discovery of America, is an infringement on Mr. Rodriguez' rights. The aforesaid agent states that the latter holds the copyright of the title in question. It may be that he does; on the other hand there have been many Columbus plays in existence for years past, and it is as likely as not that Mr. Rodriguez' certificate is valueless.

A. B. ANDERSON, who is to manage Josephine Cameron's American tour, has engaged Harry Esler, E. B. Haines and T. K. Stebbins to assist him in a business capacity.

FRED FELTON, who was formerly connected with the Tavernier Brothers' enterprises, has been engaged as business manager of Hanley's Wild Goose Chase company.

AFTER a preliminary week in Maine the Lizzie Evans company will play an engagement at the Globe Theatre, Boston, on Aug. 18, when Frank Dupree's revised version of Fogg's Ferry is to be tried with special scenery by John H. Young.

FRANK MAYO is rewriting Bartley Campbell's play Van the Virginian. Frank D. Hall is to direct Mr. Mayo's tour of 1890-91, assisted by Ralph Howard as business manager.

AL. FEELEY has been re-engaged by W. H. Power as stage manager of the Ivy Leaf company, while his wife, Jessie Olivier will go out with the Little Puck company this season. Meantime Mr. and Mrs. Feeley are working at the Summer resorts in behalf of the World's Sick Babies' Fund. They are at Saratoga this week, where they are to give a performance on Saturday night.

A mile-stone on life's journey—an evening spent laughing with Frank M. Wills in the Two Old Cronies.*

DRAMATIC BOOKS.

A NEW DRAMATIC VIEW.

CÆSAR: A Dramatic Study. In five acts. By HENRY PETERSON, author of "The Modern Job," "Pemberton," etc. Philadelphia: H. PETERSON & Co.

It would naturally be assumed that any playwright who would write a tragedy of Julius Caesar while the world had the incomparable work of Shakespeare on the same theme would be playing the unenviable role of Marsyas to Apollo and deserved the fate of the rash faun who had the temerity to enter the lists against the god of music. The author of the work under notice, however, gives as his reason for existence, that "the popular idea of Julius Caesar is derived from Shakespeare's admirable play. Shakespeare's conception of that great man's character was undoubtedly drawn from Plutarch. But recent historians have shown that there is another view to be taken of Caesar. Mr. Peterson, in his prefatory remarks, then proceeds to say that "if Shakespeare's conception of Caesar is essentially a mistaken one, owing to his want of adequate historical information, it does not seem to me overstepping the proper line of literary modesty for modern authors to attempt a more correct personation, even if they should not possess a title of the genius of Shakespeare."

Mr. Peterson's Caesar is in five acts, divided as follows: Act I.—Caesar proscribed by Sylla. Act II.—The divorce of Pompeia. Act III.—The Passage of the Rubicon. Act IV.—After Pharsalia. Act V.—The Death of Caesar. As will be perceived, Caesar is made the central sun around whom all the other characters revolve like satellites, whereas in Shakespeare, while his death and its consequences are the grand *motif* he appears in only a few scenes and dies in the first scene of the third act. In the first act Mr. Peterson slightly departs from the account of Suetonius regarding the proscription of Caesar at the age of seventeen by Sylla, who hated Caesar mainly because he was the nephew of Marius, his sworn Consular foe, and he made the remark that "he saw many Mariuses in Caesar." Mr. Peterson shows us Caesar defying the officer and guards who had his death-warrant, and by his audacity finally winning them over by giving his word that his mother would pay them an enormous reward as the price of his liberty—or rather his head. Suetonius (*Vit. Jul. c. i.*) says that the young Caesar had his decree of proscription revoked by Sylla at the solicitations of the Vestal Virgins and through the influence of the ancient and powerful Julian family.

An analysis of this work, except in this instance, shows careful erudition. The subject is one of absorbing interest to Shakespearean students of scholarly attainments. Not only is Mr. Peterson's conception of Caesar different from the conventional standard, but so also is his view of the character of Brutus. He thinks that the weight of evidence is in favor of the belief that Brutus really was Caesar's son, and such, according to Plutarch, was the opinion of the gossips in Rome. Mr. Peterson gives us a less intellectual Brutus and one with a hobby for adventuring in and out of season to his alleged progenitor, the Junius Brutus who drove Tarquin the Proud from Rome and condemned and saw his two sons die in his presence because they had conspired to bring Tarquin back.

Most school histories have given the reason of Caesar's going to the Capitol on the fateful ides of March, after he had consented to be persuaded by his wife to remain at home, that it had been reported that the Senate that day was to present him with a crown, and this was the motive used by Shakespeare. Mr. Peterson gives as the motive the positive announcement made by the conspirator Decius, as follows:

"It is arranged to take a final vote On the new laws to-day—the laws to drain The Pontine Marshes and improve the Tiber If thou'rt not there, I fear the laws may fail."

It is indisputable that Caesar, had he been permitted to live, would have had these laws passed and made colossal improvements, even though he were subverting the liberties of the people and was virtually a king in all but name. The absence of the faithful Mark Antony from his side when he was assassinated is accounted for by Mr. Peterson, but not by Shakespeare, who gives evidence of great haste and often overlooks subsidiary matters requisite to preserve the connection of events. Shakespeare uses all his consummate art in bringing back Mark Antony to the Capitol and the delicate diplomatic part which Antony plays until he receives the consent of the murderers to bear away the body to deliver the customary oration over the dead. There is not in any language so fine a specimen of rhetoric, pure and simple, as Mark Antony's oration, and Mr. Peterson wisely lets the curtain fall in the last act on the dead body of Caesar.

The dialogue throughout is lively and animated, and the portions in blank verse, while not highly poetical, are always dignified and in keeping with the illustrious personages, *loquitur*. The author clearly exemplifies the

magnanimity of Caesar in sparing the lives of Cassius and Brutus when he defeated their legions at Pharsalia, and on his assumption of the Dictatorship he heaped honors and high offices upon them. Had he not exercised this humanity and clemency to his enemies among the powerful nobles of Rome, it is probable that he would not have been made the target of conspiracy. The work, as a whole, will well repay perusal by Shakespearean students.

NOTES ON STAGE LITERATURE.

A correspondent writes: "Your review of books is a very pleasing feature and constitutes a good balance to the light and spicy Summer Salad."

Jules Claretie, the director of the Comédie Française, is about to send forth in the book world a volume which, by the literary eminence of its author, is assured a hearty welcome from all interested in letters and in the drama. It will be a volume of memoirs or, as M. Claretie modestly puts it, souvenirs of his thirty years' experience of public life in Paris—thirty years as poet, critic, novelist, academician and magnate of the first stage in France.

The Santa Cruz *Daily Sentinel* devotes an editorial in a recent issue to the ancestry of one of our New York actresses, Anita Fallon. The writer imparts the startling information that one of Miss Fallon's literary ancestors was plagiarized by Shakespeare when that gentleman signed his name to *As You Like It*. It appears that Miss Fallon's grandmother's second husband was named Michael Lodge, and that one of Mr. Lodge's ancestors—Thomas Lodge—was born about the time of Elizabeth's accession to England's throne. He was, therefore, some six years older than Shakespeare. In the year 1590 he wrote a novel and called it "Rosalynde." Shakespeare bought a copy, was much struck with it and forthwith dramatized it, appropriating the plot as his own. At least so says the Santa Cruz *Sentinel*.

LOVE AND PATRIOTISM.

A reply to Mr. Bronson Howard.

Sir.—You have so courteously answered my objection to one of the leading sentiments in *Shenandoah*, that I venture to hope you will permit me to say a word more on the subject.

First, let me correct a misstatement of my own. I said in my previous letter that the speech to which I objected was the most effective of the evening. I was mistaken. There was another speech more effective than that which you quoted as a parallel to the first—the cry of the young hero when, while the battle rages, he discovers that the woman he loves loves him. "Never mind that; it's only a battle. You love me!"

There your play touched greatness, and I simply marvel that I should have forgotten to except that point when I mentioned the other.

The men in the house applauded the first speech; everybody applauded *this*. It was human nature.

Permit me to say that I find absolutely no parallel between this speech and the other to which I did, and do, seriously object.

You say that love, the love of man and woman, is "above and below patriotism." This is true. It both underlies it and transcends it. I will go farther. Love is above and below all things. It is the root and the flower of all things. It is more than life, it is more than death, and if there be any immortality it belongs to Love. I grant you in advance all that you can possibly claim for it. It, of course, includes patriotism, as the greater includes the less.

The fact of the union of the sexes, the "love of man and woman," is so surely a "great natural primitive fact" that it is wholly unnecessary to prove it by exceptional instances such as you must still allow me to believe your two heroines' sudden change of face and base to be.

During the last war there were scores of Southern girls with Northern lovers; there were scores of Northern girls with Southern lovers; there were wives and husbands whose political opinions were divided. I am proud to know that as a matter of historical fact few and rare were the girls and wives who under any stress of love and anguish forsook either allegiance which they owed. They prayed for their lovers and husbands, they wept for them, they suffered for them, they wore out days of suspense, nights of intolerable agony in such praying; but if those prayers had words they were surely these: "Save him!" not "Save his cause!" "Keep him, shield him, watch over him, give him back to me in safety;" never at any time, "Watch over his standard! Give his troops victory—let the country go!"

And herein lies a very considerable difference—to the country! Where they did make a choice of allegiance it was notoriously the rule that they chose their country and let the lover go.

It is, of course, only in an internecine war that there could be this conflict of allegiances. In ordinary cases the men would fight for country, the women would be at the side of the country's defenders, doing, as they have always done, their share of the fighting in their own indispensable way.

Your ground is, if I understand it, that in case of a difference of opinion, women must, for the welfare of the family, side with men; men must, in any case, fight for their country.

Why?

I conceive of no possible reason except that the "country" stands for all that makes the family and home what it is. In that case is it not precisely as important to women as men? Is it certain that a difference of opinion would break up families? It did not, except in rare cases, in the late war. You cannot live ever so little a time at the South without entering households where the political allegiance was divided, but not the unit of the family.

Of course your Southern girl should have prayed for the safety of her lover; that is human nature. It was human nature, too, for her to pray for his safety rather than for the success of the battle. In such moments the greatest emotion comes uppermost.

That is why we sympathize and exult in that fine "Never mind that; it is only a battle! You love me!"

The greatest emotion comes uppermost; it doesn't destroy the whole fabric of character, however. It would be neither human nature nor common sense for your hero to say, "Never mind who wins—it's only a country! You love me!" We pardon the soldier overcome by a greater than he. We do not pardon the soldier betraying his colors. It is the difference between defeat and desertion.

To show in the brief space of one play two girls instantaneously shifting their allegiance is to imply one of two things: either women as a class *do* thus, or *should* do thus. Experience proves that they do not, and Heaven forbid that they should! If they ever *did* at any stage of the world's career the fact is so primitive that it is not even historical.

I did not take exception to your phrase solely on ground of sex. Had you done your hero the same injustice you did your heroine I should have entered as hearty a protest, and *The Mirror* would have had out an extra edition from now to Christmas filled with indignant letters from every writer in the land.

You say our country is something more than a "joint stock company of individuals." Quite true. It is a "collection of families and homes." Here lies the gist of the matter. The country is not more indebted to homes and families for its welfare than homes and families are to it. Not until we have that great manifold union of interests and opportunities for which "our country" stands can the love of man and woman reach its noblest development. The country is the home, the nursery of the family. We dimly recognize this when we say "our mother country," "our fatherland." Man and woman are alike bound to it for the self-same reasons. The individual home must perish that the homes of a nation may live. Families must die that the Family may never die. And man and woman alike recognize and respond to this truth.

One generation of mothers without the patriotic instinct would give us—what a generation of sons, think you?

You say that the sexes cannot be separated. Heaven forbid (again) that they should be! But I fail to see the necessity of either "following" the other. Is there not more separation in such a Chinese method of "processing" through life than in the natural progress of lovers the world over, side by side, and hand in hand?

I once had the curiosity to ask a bright Celestial why the Chinese do invariably string along, one behind the other. He assured me it was better for purposes of conversation! the lovers' instinct seems to me the truer.

If love does, indeed, underlie patriotism and is the mightiest force on earth—and I heartily agree that it does and is—then the ideal of life must be the ideal of love holding together man and woman in the ideal family and the ideal home, only possible in the ideal country.

If it be also true that the love of the sexes is "the deepest and strongest of all human feelings," and if patriotism is "its attendant and protector," and the country is at once its creation and its defence, it appears to me self-evident that woman has a twofold cause for loyalty to that great Home, though her own be laid in ashes; and that her heart, should it be broken in the service, belongs to "flag and country," in virtue of its belonging also to lover or husband.

The "broad and simple ground of patriotism" is quite broad enough for the feet of women to stand thereon beside the feet of men. Love's heaven is infinite enough to overarch that ground from farthest North to farthest South.

The sexes cannot be separated, even in the heroic virtues.

I remain, sir, sincerely yours,

GRACE ELLERY CHANNING.

PASADENA, California.

HARRY HARWOOD and James Barrons, who remain with *Shenandoah* next season, have under consideration a joint starring tour for 1891-92. An offer has also been made them to manage the theatres of several towns in the vicinity of Chicago, to be known as the Lake Circuit.

Two Old Crazies play twenty-one week stands next season. Best theatres only.

FOREIGN FOOTLIGHT FLASHES.

The new melodrama that Messrs. Sims and Buchanan are writing for the Adelphi is to be called *The Winning Post*.

According to figures now before us the relations of Jean de Reszke, the Polish tenor, with the management of the London Covent Garden Theatre have been constantly progressive and correspondingly happy.

In 1888 he received \$400 a night; in 1889 he was worth \$500; in 1890 he wouldn't sing for less than \$600; while for next year he declares that \$1,200 will be his lowest figure. Happy Reszke.

A Brussels exchange announces the coming production at a local theatre of a new grand ballet in several tableaux, called *Stanley*. Who said that African explorations were waste of time?

Nellie Farren and Fred. Leslie have shut up shop at the London Gaiety and are touring the provinces prior to making their next American visit.

"At the closing night," says a London contemporary, "Miss Farren made a nice little speech and entreated the 'dear boys' not to forget their 'very own Nellie' and blessed everybody all round, at which the mashers took their button-holes from their coats and pelted their very own Nellie, so that Freddie Leslie was obliged to crawl on his hands and knees along the stage and pick them up." Truly, a charming domestic scene.

Our bright friend, *Galignani*, says that Jules Claretie, the administrator of the Théâtre-Français, who has always been an indefatigable journalist, is also a prolific novelist and dramatic author. It adds that he has just finished *l'Americaine*, a theatrical piece, and intends to dramatize his novel, "Le Million."

It also appears that one of M. Claretie's whims is to write all his journalistic matter on green paper, while he invariably uses white for his novels and dramatic works. Besides his memoirs, he is also engaged in writing a volume on the Comédie-Française and one on the actor Labussière.

The dramatic editor of the *Echo de Paris*, an influential Parisian paper, has been giving his readers a little information about the dramatic institutions of New York.

"New York," he begins, "refuses itself nothing. This remarkable city has an Italian opera, a German opera, and a quantity of English (*sic*) theatres. It is now going to possess a Chinese opera. It is the Chinese colony which is paying for this luxury, and the new auditorium will be styled the China Town Music Hall. The invasion of the yellow race is imminent; we have long feared it. New York has opened the first breach." To think that we should have to go to Paris for this interesting information is a slur on our metropolitan press.

The writer spent his vacation wandering joyously among the graveyards of Spain, following in this the illustrious example of one of our most gifted dramatic critics. In the principal cemetery of Madrid we came across a most peculiar looking tombstone, which on close inspection bore a still more peculiar epitaph. It read as follows:

Here lies
The Spanish Orpheus;
On arriving in Heaven he added his voice
To those of the Archangels.
Jehovah had barely heard him than He cried:
Silence, all of you!
And let me hear alone the illustrious singer
JUAN PISTO!

And yet America boasts of having the best advance agents in the world.

The Paris Odéon announces the following new productions for next season: Euripides' *Alceste* with Glück's music; Ibsen's *Doll's House*; Dorchain's *Comte d'Avril*; Lefevre's translation of *Romeo and Juliette* with Berlioz' music; Raymond's translation of Schiller's *Don Carlos* and Molbeck's comedy *Ambrosius*.

The Paris Society of Dramatic Authors has just issued its annual statement of accounts. The receipts of the following principal Paris theatres from the 1st of March, 1889, to the 28th of February, 1890, may be of interest: The Opera, 4,015,224 francs; Théâtre Français, 2,385,236 francs; Opéra Comique, 1,982,690 francs; Odéon, 810,682 francs; Vaudeville, 687,582 francs; Variétés, 454,612 francs; Gymnase, 1,212,204 francs; Palais Royal, 997,456 francs; Vaudeantes, 882,726 francs, and the Porte St. Martin, 1,503,737 francs. The total amount taken by the above and the other Paris theatres amounts to 25,408,996 francs, 2,550,531 of which goes to the dramatic authors.

Haddon Chambers is preparing an English version of the successful French melodrama, *Devant l'Ennemi*.

THE SOUBRETTE'S LAMENT.

My acting is never called tragic;
I try to produce but a laugh,
And the secret of all my magic
Is make-up and costume and chaff.
I smile when the stage is all sadness,
I choke o'er a strong cigarette;
No matter how forced in my gladness
It's the trade of a modern soubrette.

I rush on the boards with a patter
That brings down the house in a roar
Of laughter from stalls and a clatter
Of boots on the gallery floor.
No matter what may be my feeling,
I must stumple, grin, dance and curvette,
For it's awful had form this revealing,
Aught sober by any soubrette.

I may yearn for emotional acting,
I may dream of a comedy part,
Shakespearean drama exacting,
Or a play of some sad, broken heart,
I may beg all the powers to release me
Till the manager fumes in a fret,
And with D— tries his best to displease me
And keep me a simple soubrette.

Of course I may be in an error
And would fail were I otherwise lined,
But I tell you it's simply a terror
This strain of the body and mind;
There are crowfeet way up to my forehead,
And wrinkles you'd never forget,
There's nothing so perfectly horrid
As to always remain a soubrette.

There's only one way from my trouble
I see in professional life;
It's merely to make up a double
And be a tragedian's wife.
But a doubt rises up, as I'm speaking,
That even this change I'd regret,
And amid all the cares of housekeeping
I would wish I'd remained a soubrette.

RUTH L. MCCANN.

COLUMBUS PLAYS A CENTURY AGO.

A paragraph now going the rounds of the press states that "The playwrights are turning their attention to Columbus. A new drama called Christopher Columbus will be presented the coming season. Pay Templeton's burlesque, Hendrik Hudson, to be produced at the Fourteenth Street Theatre, has a Columbus among its features, and one of the leading characters in Rice's spectacle, The World's Fair, is a satire on the great discoverer."

The playwrights of the last century, however, were as busy on this subject as those of to-day. A bill of the play brought out at Covent Garden Theatre in 1793, to celebrate the third centenary of the discovery of America, sets forth that—

This present Thursday, Jan. 17, 1793, will be performed an Historical Play called
COLUMBUS;
OR, A WORLD DISCOVERED.

The principal characters were played by Messrs. Lewis, Quick, Holman, Pope, Farren, Munden, Harley, Macready, Cubitt, Powell and Mesdames Esten and Pope. The play was followed by a pantomimic entertainment, Harlequin's Museum; or, Mother Shipton Triumphant.

This was the pantomime produced at Christmas and which had been running since that time. In it was introduced the song, "Old England For ever, and the song and chorus, "God Save the King," showing that the management were not above throwing a sop to that portion of the audience who might feel that too much prominence was given to the "world discovered," a large portion of which England had lost not so many years before.

The list of the actors is remarkable, and shows clearly that the "patent" theatres monopolized all the best talent in the country. Lewis, Quick, and Harley were three of the best actors of their day, while Farren has an interest to this generation as the father of William Farren, the original Sir Harcourt Courtly in London Assurance, about whom Lester Wallack tells several good stories in his "Reminiscences." The Macready of the cast is probably the father of the Macready, while Munden is familiar through the kindly pen of Charles Lamb, who was very fond of him, and in one of the "Elia" essays asserts that in "the grand grotesque of farce, Munden stands out as single and unaccompanied as Hogarth. Hogarth, strange to tell, had no followers. The school of Munden began and must end with himself."

As was the custom at that time, the names of the characters played by the actors in Columbus are not given, so that our modern dramatists lose the benefit which they might derive from knowing whom their predecessors considered necessary to the development of the story. However, with so many writers at work on this theme, we need not fear but full justice will be done to Columbus and all of his friends and companions.

J. R. CLAPP.

WHAT "PUNCH" SAID.

In connection with the actor-manager discussion, which is still engaging the attention of theatrical London, an article from an old number of *Punch*—in fact, the very first number of that jovial periodical—dated July 17, 1841, on "The Star as a Manager," has been unearthed. It runs thus:

"The star system has added another victim to the many already sacrificed to its rapacity and injustice. Mr. Phelps, an actor whose personation of Macduff, the Hunchback,

Jaques, &c., would have procured for him in former times no mean position, has been compelled to secede from the Haymarket Theatre from a justifiable feeling of disgust at the continued sacrifices he was required to make for the aggrandizement of one [Macready] to whom he may not possibly ascribe any superiority of genius. The part assigned to Mr. Phelps (Prior Lawrence) requires an actor of considerable powers, and under the old régime would have deteriorated nothing from Mr. Phelps' position; but we can understand the motives which influenced its rejection, and whilst we deprecate the practice of actors refusing parts on every caprice, we consider Mr. Phelps' opposition to this ruinous system of 'starring' as commendable and manly.

"The real cause of the decline of the drama is the upholding of this system. The 'stars' are paid so enormously, and cost so much to maintain them in their false position, that the manager cannot afford (supposing the disposition to exist) to pay the working portion of his company salaries commensurate with their usefulness or compatible with the appearance they are expected to maintain out of the theatre; whilst opportunities of testing their powers as actors or of improving any favorable impression they have made upon the public is denied to them from the fear that the influence of the greater, because more fortunate actor may be diminished thereby. These facts are now so well known that men of education are deterred from making the stage a profession, and consequently the scarcity of rising actors is referable to this cause.

"The poverty of our present dramatic literature may also be attributable to this absurd and destructive system. The 'star' must be considered alone in the construction of the drama; or if the piece be not actually made to measure, the actor, *par excellence*, must be the arbiter of the author's creation. Writers are thus deterred from making experiments in the higher order of dramatic writing, for should [not] their subject admit of this individual display, its rejection by the 'star' would render the labor of months valueless, and the dramatist, driven from the path of fame, degenerates into a literary drudge, receiving for his wearying labor a lesser remuneration than would otherwise be awarded him from the pecuniary monopoly of the 'star.'"

MATTERS OF FACT.

Willis R. Marton has not yet closed for next season.

Members of the Corinne Opera and Burlesque company will report for rehearsal at the Continental Theatre, Philadelphia, on Monday, Aug. 11, at 10 A. M.

R. D. Schultz has open time at Zanesville, O., for strictly first-class attractions. The seating capacity of the Opera House is 1,350 people.

Members of the Julia Marlowe company will report for rehearsal at Macanley's Theatre, Louisville, Ky., on Monday, Aug. 13, at 2 P. M.

A number of new features will be introduced into the Two Old Cronies during this season and a lot of clever people have been engaged.

Louis Carpenter, a good character actor, who, for four seasons, was with Robson and Crane and was the stage manager for the production of The Henrietta, A Noble Rogue, etc., etc., is at liberty for next season.

The maker of the xylophone, of all musical instrument makers, deals with things nearest nature, using the material, pure and simple, that Dame Nature provides him. The early instruments were made of various kinds of woods of different lengths entirely regardless of the tone qualities, and it was left for L. D. Mitchell, of Brattleboro, Vt., to make a deep study into the sounds and tone qualities of the different woods. A well played solo never fails to bring an encore, and it always creates intense enthusiasm and curiosity. While it appears difficult of mastery, it is really one of the simplest of instruments, upon which one can with a little patience and practice become expert.

Marie Carlyle, who has been enjoying the breezes off the coast of Massachusetts has returned to New York, and informs us that she is now ready to accept an engagement for next season.

Cohoes, N. Y., has a population of 35,000 and the Opera House seats 1,000 people. Manager Game is now booking for the season of 1890-91.

The Arcade Opera House at Kankakee, Ill., can book a few more good attractions for this season.

Rehearsals of the Jarbeau Comedy company will commence on Aug. 15 at the Academy of Music, Montreal, Can., at 11 A. M.

Gelly's Apartment House, 1,006 North Sixth Street, Philadelphia, will reopen Aug. 15. The proprietor has added horses and carriages which will meet his patrons at the depot and take them to and from the theatre free of charge.

After a successful engagement in London and the English provinces, Grace Addison has returned to New York, and has not yet signed for next season. Miss Addison is the possessor of a well-cultivated voice, fine figure, and is a clever dancer.

The members of Henshaw and Ten Broeck's company, The Nabobs, are requested to assemble at the Arch Street Theatre, Philadelphia, on Monday, Aug. 13, at 10 A. M.

Lillian Ramadan is having some very handsome costumes made by Madame A. C. Cole of 145 Fifth Avenue.

The Criterion, Brooklyn, will hereafter be devoted to high class entertainments and for the production of new plays, on rental terms.

The people engaged in the new Michael Strogoff company will do well to read the different calls issued by Acting Manager Mitchell in this week's issue.

The Princess Opera House, Winnipeg, Man., is the only theatre in that city, and as there is a population of 30,000 to draw from, it should prove a good paying house for companies to visit. The seating capacity is 1,000 people.

Milton Nobles will begin his sixteenth consecutive traveling season on Sept. 1 at Louisville, Ky. The company engaged to support the star is strong in every respect. J. Duke Murray will be business manager. People engaged for this company will please report for rehearsal on Monday, Aug. 25, at the Athenaeum, Atlantic Street, Brooklyn, at 11 A. M.

Beatrice Norman made quite a hit as Nina, in the King of the Knights last week at the Harlem Theatre. She is at liberty for next season.

Lillian Grubb wishes it understood that she is not at liberty to negotiate for any business during the season of 1890-91.

Mary Rankson has been engaged for the Jane Coombs company.

The Fugitive, under the management of Aldridge and Rich, will make a tour from New York to San Francisco and return, commencing in September. Their season will occupy forty weeks and will close in June. A full car-load of scenery will be carried, including the great shipwreck scene. A few open dates can be secured during the months of November, March and April. Klaw and Erlanger are their New York representatives.

The Music Hall at Waltham, Mass., will hereafter be known as the Park Theatre, and before the opening improvements will be made to the extent of \$15,000. The stage will be enlarged, a new balcony built, and four new boxes and 150 chairs will be added. A system of electric railway connects Waltham within ten minutes' ride of an additional population of 30,000. A few dates are still open. W. B. Bradstreet will be the manager.

J. P. Clark is at liberty for next season.

The Grand Opera House, St. Louis, Mo., having been reconstructed at a cost of \$25,000, will commence its regular season on Sept. 1, under the management of John W. Norton, who is stopping at present at the St. James Hotel, New York.

The Grand Opera House, Bijou, Standard and Alcazar are all closed. The Alcazar will reopen, remodeled, Aug. 29.

Indigo is so attractive at the Tivoli Opera House that it is retained another week, although the Vice Admiral is ready. After the Vice Admiral, Dorothy, Gypsy Baron and Bellman will follow as named.

Disney, with Adonis and Seven Ages, will come to the Baldwin after Prince and Pauper.

The Grismer-Davies co. will play in San Jose week of Aug. 11.

INTERESTING COMMUNICATIONS.

IN RE HERR SEIDL.

BROOKLYN, Aug. 4, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I hope that THE MIRROR is not to be taken too literally when it says that Herr Seidl was born about a thousand years too soon. Were that true it would argue badly for the future of the art of which THE MIRROR has become so valued an exponent.

If Herr Seidl, in maintaining his standard of music, is so far in advance of his time, the outlook for the kindred art of the theatre must be gloomy, indeed. The experiment he is making at Brighton appeals to every unprejudiced observer as an eminently sane and reasonable one. Whatever clamor and opposition it may encounter is of the same character as that called out by every movement made to preserve the artistic integrity of the drama and to save it from being swallowed up in vain show and vulgarity.

One who examines the programmes that Herr Seidl has been presenting down by the sea for these three Summers past, must be impressed with their wide range of selection and the success made in catering to every taste worth catering to. The most exquisite conceptions of the composer, the daintiest dance measures, the delightful *marceaux* and tone-pictures of poet musicians, these have alternated in full measure and proportion with the more serious and thought-compelling works of such masters as Beethoven and Wagner.

The man must have no music in his soul who can resist the educating influences of such music, presented as it is by a company of artists who play with remarkable precision, power and delicacy.

The truth is that the hopelessly shallow, or, better, let me say the wilfully shallow, do find Herr Seidl's concerts a bore. They stray into his concert hall by mistake and they retire as quickly as they can to find a side-show somewhere else on Coney Island more to their taste.

But there are many others who are disposed at first to scoff but who remain to pray. They give their attention to the music which, like everything good, demands and rewards attention, and, after a while, even Wagner has a message for them as Shakespeare and all the great minds and souls of the world have for those who will but heed and listen.

ALFRED YOUNG.

Vocal and instrumental, High Class Specialty, Talent, Clerks, Bell Players, Winards, Readers, Humorists, Punch and Judy, etc., desiring dates for coming season address 200 East 14th Street, Wright's Entertainment Exchange.

Green Lights.

A Thrilling Melodrama of New York Life in
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CINCINNATI.

The presentation of *The Sorcerer* at the Highland House during week ending 2 was attended with marked success. The features of the performance were Lisle Apple's Alexis, Chamberlain's J. Wellington Wells, Mattie Hornby's Constance and Bebe Vining's Aline. The chorus is steadily improving in its work, as a result of persistent rehearsal, and the mounting and costuming of the several operas thus far presented were all that could be desired. The bill for week beginning 3 will be said Pasha.

Quite a number of Cincinnati admirers of minstrelsy attended the Primrose and West co.'s opening at Dayton last week.

S. F. Given's European Circus will exhibit here at Lincoln Park 11.

Kohl and Middleton's Vine Street Museum is being well patronized, despite the warmth of the weather.

Charles E. Bemis, who bids fair to rank some day as one of the leading baritones of the country, figured as the soloist at the Zoo concert, and his singing of "Good Night, Farewell," was heartily encored.

Professor Talbert is giving parachute descensions at Coney Island each Saturday during the season.

Henck's will begin its season Aug. 24 with *The Limited Mail*; Havlin's, same date, with *One of the Braves*, and the Grand will be thrown open one week later with *Cleveland's Minstrels* as the attraction.

Manager Louis Ballenberg, who will open Pike's Opera House in this city about Oct. 1, departed for New York 3. The house, which is now being remodeled, will be devoted to light entertainments and Manager Ballenberg has already secured quite a list of attractions. Pike's is centrally located, and in the hands of so liberal and capable a manager as Mr. Ballenberg, it should prove a formidable rival to the Grand.

NEW ORLEANS.

Mr. A. Roig, the manager of the Academy of Music and St. Charles Theatre, left last Wednesday for New York in the interest of Mrs. Bidwell. Mr. Roig is one of the oldest and best managers in the business and his attractions this season will all be first-class and in the majority of cases all new to the Crescent City.

Henry Greenwall, of the Grand Opera House, made a flying trip home to close the purchase of the theatre he has just bought at Fort Worth. This house makes the fifth that he has in Texas.

John Connor has signed with Jennie Calef for next season. Mr. Connor will play character parts. He made a big hit here in *A Celebrated Case* as the old Irish servant. He will also direct the stage business.

While in Milwaukee a few weeks ago, your correspondent saw Maud Hall in *Forgiven*. Miss Hall is from New Orleans, and until recently had not been seen except on the amateur stage.

Mr. Coulter Brincker, another New Orleans actor, has just closed a very successful season. He was with *The Vendetta*, and is as yet open for the coming season.

Captain R. J. Lawton is busy with his bookings and has some very good attractions. *The Avenue* is a favorite, and it is a pity he did not buy the land instead of taking a lease for five years, as he must leave after next season.

The People's Theatre is rapidly nearing completion, and will no doubt be in full blast this season.

Eugene Gorman, the veteran showman, returned from Chicago the guest of the Louisiana Division U. R. K. of P. Mr. Gorman was left in that city by Curry's Irish Hearts of Old, and the Knights came to his rescue and brought him to New Orleans. He added in a great measure to make the home trip a pleasant one, being a fine musician and having his instruments with him.

CLEVELAND.

Miss Agnes O'Leary, known to the stage as Agnes Acres, is spending the Summer with relations in this city, having come here to create the juvenile role in *Heartbound*. She and Miriam O'Leary, of the Boston Museum stock co., are sisters.

L. G. Hanna, formerly of the Euclid Avenue Opera House, now of New York, is here for two or three weeks.

Cleveland is furnishing her share of the American girls who are making names and fortunes for themselves in Europe as singers and musicians. Ella Russell, who is described in a recent issue of a London illustrated paper as "the brilliant Traviata at the Royal Italian Opera" has been a European favorite for three years.

Marguerite Wuerz, a young violinist of great talent, who left her home here about two years ago to study under the best masters of Europe, was recently commanded to play before the Emperor of Germany, and was rewarded for her artistic work by profuse compliments and a brooch of gold in the form of a violin.

A new candidate for vocal honors, from this place, is Florence Drake, who, in the opinion of Madame Marchesi, with whom she is studying, Madame Emma Nevada and others who have heard her sing, will be a revelation when she is brought out in opera in about a year from now. She has a remarkably pure and bird-like trill, sings to G in all with ease, and is but seventeen years old. She recently sang with success before Gounod, Massenet and other great French musicians.

The principal attractions booked for the Opera House next season are: Lawrence Barrett, Hermann, Effie Ellul, Jefferson and Florence, Rosina Vokes, Marie Wainwright, James O'Neill, Roland Road, Lotta, Robert Mantell, Emma Abbott, Stuart Robson, the Rustmans, J. K. Emmet, Louis James, W. J. Scamlen, Fanny Dawson, Francis Wilson, Missie Palmer, London

Gaiety co., original Aronson Casino co., Lizzie Evans, County Fair, Richard Mansfield, Sol Smith Russell, Cora Tanner, the Hansons, Joe Murphy, U. S. Mail, Sea King, DeWolf Hopper in *Castles in the Air*, Pauline Hall, Thatcher's Minstrels, International Vaudeville, W. H. Crane, Still Alarm, McCaull Opera co., Twelve Temptations, The Editor, Agnes Huntington in *Paul Jones*, Mr. and Mrs. Kendal, *The Old Homestead* and *Good Old Times*.

The Star Theatre will devote most of its time next season to vaudeville and burlesque, having booked nearly all of the most popular companies in these lines. A few weeks will be given to the melodrama for variety's sake.

BOSTON.

The Museum is still the only theatre whose doors remain open, but on Saturday night, 9, two more will be added to the number, the Grand Opera House and the Howard Athenaeum.

At the Grand the new war drama, *A Fair Rebel*, will be the attraction, with new scenery painted for it by Homer Emens, of the Fourteenth Street Theatre, New York. An elaborate revolving prison scene will be a striking feature of the production.

The opening performance at the Howard will occur Saturday afternoon, and will be given by a burlesque opera co., all the members of which are announced as "Creoles."

On Monday, Aug. 11, the Boston opens with Harry Kernell's European artists and Sheffer and Blakely's New York Specialty co. consolidated. A week later George Thatcher's Minstrel co. comes for a brief season. During the vacation Manager Tompkins has made many notable improvements in the house, which will be appreciated by its patrons.

Gorman's Minstrels open at the Globe Aug. 11.

On the same date the Hollis will open its doors with Fred. Stinson's *A Divided House*.

Roland Reed follows *Fauvette* at the Museum. He will present *The Woman Hater* the first week of his engagement and his new play the second week.

R. M. Field, of the Museum, has assigned to Daniel Frohman the right to play *The Master of Woodbarrow*, which piece he secured in London last month. The principal character will be taken by E. H. Sothern.

Lawrence Barrett has returned from abroad heartily and strong, and fully recovered from his throat trouble. He is now at his Summer home at Cohasset.

John Russell's new play, *Easy Street*, is booked for a season at the Tremont.

John B. Mason and J. B. Booth, of the Museum co., are spending their Summer on the water.

A performance of *Our Boys* was given at the Shirley Casino, Ocean Spray, under the direction of Kate Ryan, of the Museum co., with the assistance of a number of Boston professionals who are summering there.

The Grand Opera House has been thoroughly renovated and redecored during the vacation, and is now one of the handsomest and most comfortable of our city theatres.

Agnes Huntington is announced to open her season at the Tremont Theatre Sept. 20 in *Paul Jones*.

Richard Harris will manage J. J. McNally's *Straight Tip* co. this season.

ST. LOUIS.

The Dixon-Bell Opera co. gave the charming opera *Boccaccio* at Uhrig's Cave July 27. It was well given, and the co. appeared to better advantage than in any opera heretofore given this season. Nina Bertini as Fiametta, Hattie Starr as Boccaccio, Edith McGregor as Peronette, George Denham as Lambertuccio and Harry De Lorne, John Bell and Fred Dixon, were all well adapted to their respective parts.

The scenery for the opera was new and appropriate and the costumes rich and handsome. In addition to the principals doing excellent work, the chorus was particularly strong, and the audiences showed their appreciation of the excellence of the opera by frequent encores each night. The audiences were large and fashionable at each performance.

Owing to the fancy the public have shown for *The Gondoliers* as given by the Spencer Opera co., Manager Schneider continued it for the third week at Schneider's Garden, and the attendance has continued as large as on the first week. All the parts in the opera were most excellently sustained. Miss Nash continued to make a hit with her dancing and Miss Millard with her singing—and the audience showed their appreciation by frequent recalls. Princess Ida has been in active rehearsal for some time and will be given with a strong cast 31.

Laura Millard, who became very popular with the patrons of Schneider's Garden during her engagement in *The Gondoliers*, left for New York 31. She will take a rest previous to her going out with the *Little Tycoon*.

Mr. Traverser, also a member of the Spencer Opera co., left for New York last week.

There will be a strong co. of German artists organized to play German opera and comedy at the Exposition this season.

John Lowens, a veteran theatrical manager and German comedian, will be tendered a testimonial performance of *Princess Ida* at Schneider's Garden Aug. 5. Mr. Lowens has not been financially flush for some time, and Manager Schneider and Alexander Spencer, of the Spencer Opera co., have generously volunteered a benefit.

Edgar S. Elliott, one of the best known newspaper men of this city, has accepted the position of business manager of Pope's and Havlin's theatres, this city. Mr. Elliott has been dramatic writer for several of the St. Louis dailies, and consequently no one is better qualified to fill the position he will assume. He has been receiving many congratulations for his success.

Dorothy is in preparation at Uhrig's Cave for week beginning Aug. 3.

Julius S. Murry, manager of the Michael

Strogoff Carnival co., and G. W. Mitchell, assistant manager, are in the city preparing for their coming season. Everything will be entirely new, scenery, costumes and a strong cast. The scenery is being painted at Schneider's Garden. Their season will commence Sept. 20. Their headquarters are at the Standard Theatre.

Manager William Smith has returned from a pleasant trip East, where he combined business and pleasure. He has booked a better class of attractions for the coming season than ever before.

George McManus, of the Grand Opera House, is spending his Summer at home looking after the fitting up of his theatre.

Manager Pat Short is away on a brief trip to Hot Springs for his health.

Fred Dixon's birthday occurred July 30. His friends remembered him with a little birthday banquet and numerous presents after the performance at Uhrig's Cave.

While Miss Fisk and Miss Watson, members of the Dixon-Bell Opera co., were at rehearsal 29, their boarding-house was damaged by fire and they lost their entire personal wardrobes.

Manager Frank Gannie has secured many attractions for the Exposition during the coming season, among which are Edward Strauss and his band, *Around the World in Eighty Days*, and Emma Juch and her opera co.

Nina Bertini does the best work she has yet done here in *Boccaccio*, and she is highly praised by the local press.

The visiting Mexicans were handsomely entertained by Manager McNeary at Uhrig's Cave 30. A little banquet took place after the performance, Mayor Noonan and other prominent people being present. The members of the co. also participated, and Emma Dixon, one of the prettiest members of the co. made a particularly favorable impression upon the visitors.

Helen Feltham, of the Uhrig's Cave co., left for Chicago last week.

Iolanthe will probably follow Princess Ida at Schneider's Garden.

The attendance during the past week at the Summer gardens has been the largest of any week yet, and the managers are correspondingly happy.

There is an effort being made to get up a benefit for the members of the Uhrig's Cave chorus, who lost all their possessions by fire on 28.

CHICAGO.

Rip, the new burlesque of Henry Dixey, at the Columbia, is an odd conceit, and will become a popular one after it has been worked into shape. The Dixey and Gill version of the old legend reverses the order of the familiar play. This Rip goes up the mountain an old man and wakes up a young one. The children he plays with are made old, and yet retain their youthful innocence. The dialogue has many bright things in it, and the singing is fair. It will require careful pruning and some additional writing in to fully come up to the author's idea. In its present form it seems to please, and the business has been good. It remains two weeks longer.

At the Opera House *The Crystal Slipper* goes on merrily to the enjoyment of large audiences. The second edition is now being presented and the new songs and specialties are quite good. The piece has over six weeks to run yet.

The Grand Opera House reopened for the season of 1890-91, 2, with Bobby Gaylor in *An Irish Arab*, which is the old Wallace piece of *The Veteran* fixed over. The play is far from being up to the standard of this theatre, but for a midsummer opening will doubtless serve.

The last week of Havlin's season was devoted to a production of *Oliver Twist* by a local co., most of it being composed of amateurs. The regular season begins Aug. 17 with *Carrie Lamont* in *La Cigale*.

Howard and Fox's Gaiety co. filled in the last week of the season at Jacobs' Academy. The house will reopen for the season of 1890-91 with a spectacular production of *Rip Van Winkle*, according to the advance notices. Can this be Dixey's burlesque? The date is Aug. 10.

The Thomas concerts continue to be popular and the request nights draw immensely.

BALTIMORE.

The midsummer lull in things theatrical is upon us, and there is absolutely nothing at all going on.

The Summer season of opera at Harris' Academy of Music closed amid a blaze of glory July 26, with an excellent performance of *Boccaccio*. Taken altogether, this opera is the best thing that the Junius Howe Opera co. has done. In nothing else does the star, Jeanne Winston, appear to such signal advantage, and the chorus sang with more vim and dash than upon any other occasion. At the close of the performance an epilogue, and a very appropriate one, was spoken by the various members of the co. and by Miss Steiner, the musical director. The season has been a success financially, the attendance throughout being large.

During the interval between this and the opening of the regular season, Aug. 25, Harris' Academy will undergo a thorough renovation, and some attractive improvements will be added to the building. The house will be recarpeted throughout from top to bottom; a complete new stock of scenery will be one of the stage improvements, and the sanitary arrangements will be entirely new and of the most modern style. Special attention will be paid to the ventilation. New toilet and cloak rooms will be added to the middle and lower circles, and in the basement a new toilet-room and barber shop. A brilliant array of attractions have been booked, and among them are Frank Mayo, Clara Morris, Emma Juch, Fay Templeton and Pauline Hall Opera cos., Robert Mantell, Joseph Haworth, and others.

Tunis F. Dean, the cordial manager of the Academy, and everybody's friend, is taking a much-needed vacation. He has been worked pretty hard for the past year, and has earned his season of rest.

The Holliday Street Theatre, under its new management, is being overhauled and put into shape for the ensuing season, and the carpenters and cleaners are busy at work at Ford's Opera House.

Annie Myers and Harry Myers, of the McCaull Opera co., are spending a few weeks at their pretty home, near Harlem Park.

LOUISVILLE.

The last of the popular concerts at the Amphitheatre was largely attended, and a suitable programme was finely rendered. Manager Quill will probably secure Liberati and his band for a series of concerts.

The Grand Central is in full blast and doing well with straight variety. A complete change of bill is announced for next week.

Tunis Dean, of Harris, Britton and Dean, was among the week's visitors. He was accompanied by J. J. Brady, formerly with the Wilbur Opera co.

Manager Macauley is due from the East. He returns with a fine booking for his theatre, including the best of the good things offering.

Eugene Robinson's *Floating Circus* will show here 2. He is said to have a good list of performers, and is making money at the towns along the Ohio.

Jennie Russell, of this city, has gone East in search of a professional engagement. She has made a number of successful appearances as an amateur, and played a short season with Walter Matthews.

The Sidewalk Club holds nightly sessions at Schwabacker's. Its "roastology" feature is successfully worked by Manager Bourlier, Ed. Hennerin, John Snyder, and others. Fortunately, indeed, is the individual who can escape the good-natured shafts of these bright talkers.

Walter Matthews, assisted by local talent, presented scenes from *Romeo and Juliet* at the big railroad celebration at Phoenix Hill Park.

The paper for Cleveland's Minstrels, who will appear at the Masonic Aug. 29, is already out. The co. embrace an unusual array of minstrel talent.

Manager Charles Osgood, in a patriotic negligé shirt and a blue blazer, came into town with the return of hot weather. He has been very busy superintending the changes at Harris' and getting ready for the opening, which occurs Sept. 1 with Milton and Dolly Nobles.

PHILADELPHIA.

At the Grand Opera House July 28, Gustav Hinrichs' new romantic opera, *Onti-Ora*, had its first production. Mr. Hinrichs has deservedly won great popularity in this city, and this fact was rendered conspicuously manifest by the large audience assembled to hear his new work, an audience, which, in spite of very bad weather, crowded the house. The public verdict upon his ambitious attempt was one of unqualified approval. The name *Onti-Ora*, which was surely not well chosen, was, we are told, the Indian name for the Catskill Mountains, the scene of the story. The book, which is entirely in verse, was written by Mrs. M. B. R. Toland, of San Francisco. It is of fair literary merit, though neither proper care nor intelligence has been bestowed upon its revision. The story, however, which it tells is exceedingly commonplace, lacking in interest, and of very poor dramatic construction. Briefly told the story is as follows: Edith, the daughter of Judge Von Emich, is betrothed to Leon de Maury. She is loved also by her cousin, John Winston. On this account Leon quarrels with his affianced and parts from her in anger. Winston, while hunting, accidentally shoots himself and Leon is suspected of murder. Louis de Maury, his cousin, is mistaken for him and imprisoned. Edith herself is deceived by the resemblance, and being, quite unnecessarily, repulsed when offering her sympathy, believes that her lover has gone mad. Leon returns in good season, and the entire mystery is explained by a gypsy queen, who witnessed the accidental shooting. The work begins in gloom and ends with sunshine, and becomes somewhat monotonous because of the constant recital of grief, a recital in which almost every member of the cast indulges in turn. Following the overture, the work opens with a quartette, and throughout the opera but little work is assigned to the chorus.

The music, which is of the modern school, which carefully avoids melody, shows originality and musicianly skill. Many of the solos are worthy of much commendation and the concerted numbers are especially satisfying. The orchestration is especially praiseworthy, considered by itself alone, but it is too rich by comparison either with the theme or with the vocal score. The work is, strictly speaking, grand opera, and in many respects is entitled to respectable rank in its class, but it is somewhat surprising that Mr. Hinrichs should have lavished such really good work upon a theme and a story the limitations of which were an effectual bar to complete success. That he has done so well under the circumstances, should be encouraging, not only to himself, but to all lovers of good music, and while this present work may not be enduring because of the flimsiness of its foundation, it affords proof that its composer is capable of doing his share in the production of a great lyric drama.

The co., as a whole, gave a creditable rendition, especial praise being due to Charlotte Walker, Clara Poole and Charles Bassett. Mr. Hinrichs was on Wednesday night the recipient of a substantial benefit.

The Central Theatre reopened 2 with a well selected specialty co. and drew a very satisfactory house. The alterations made upon both the exterior and interior of the house have added greatly to its appearance. The new boxes, fourteen in number, are very pretty and very comfortable. The decorations are in excellent taste, and the use of light tints has made the house quite cheery looking.

The Arch Street Theatre reopens 4 with Sol Smith Russell in Boucicault's play, *The Tale of a Coat*.

Manager Fleishman, of the Walnut Street Theatre, who has been doing Europe, arrived home 2.

SAN FRANCISCO.

JULY 29.

Lights and Shadows, as presented at the Bush Street Theatre last night, by the Grimmer-Davies co., never gleamed upon or darkened San Francisco before. Joseph R. Grimmer's Mark Melbourn, is a good strong bit of character work, which elevates this sterling player just another decisive notch toward the top. Edith, the tortured heroine, was well played by Phoebe Davies. The play is not quite complete. The torture scene is too prolonged, and again Edith appears one evening later looking like a pretty fresh Vassar girl, just graduated, which makes one wonder what kind of liniment they used in these days. Business is good, however, and that with Mr. Gottlob and Mr. Grimmer is the main thing, after all.

The Vice-Admiral develops the full strength of the Tivoli Opera House co., a notable event being the first appearance last night of Jennie Metzler, a daughter of an esteemed citizen here, and who formerly sang some minor roles with the Thurber-Locke American Opera company. She was well received, and her sweet mezzo soprano at once pronounced her a desirable acquisition to the Tivoli family. Louise Manfred is a charming Gilda.

Saints and Sinners: ushers the Palmer co. into the fourth week at the Baldwin. Stoddard's Fletcher requires no mention. It speaks for itself. Maud Harrison's Letty is new to us, but no less attractive on that account. Next week One Touch of Nature and some revivals will constitute the bill and the last and fifth week of this engagement. Elsie Leslie and Prince and Pauper follows Aug. 4 for two weeks. Henry E. Dixey comes 13.

This is the third week of City Directory at the California. W. J. Scanlan will succeed Mr. Reed later on.

The Alcazar. Standard, Grand and Bijou all remain closed.

Horace Thomas has gone to New York, leaving day before yesterday.

While Manager Wallenrod supervises the alterations going on at the Alcazar Theatre his associate, L. R. Stockwell, will have the regular co. rehearsed. They will try their new play on the "dogs" outside, before opening here Aug. 28. We are having the rehearsals, but New York will first get On Easy Street via the Russell co.

"Pop" Dietrich, doorkeeper, and Joe Hultz, treasurer, have returned to the Tivoli from their fishing vacation.

Charles Butler has made a decided hit with the Palmer co. in everything he has done.

The joint benefit of Charles Cook and George Lask crowded the Baldwin Sunday night.

Loyola O'Connor and Lorimer Johnston are husband and wife, but they are playing together for the first time in Lights and Shadows at the Bush.

Manager J. J. Gottlob has been spending part of the Summer at the Vendome, San José. He makes a trip to his Boston home about September.

Frank Burrill and William Morris left yesterday for New York. Two charming fellows, and such a crowd of their friends saw them off.

Fritz Morris will receive as hearty a welcome as Elsie Leslie when Prince and Pauper comes to the Bush.

Carrie Milner has been wired to by H. C. Barnabee for photographs of herself for the coming season's printing of The Bostonians. It looks as if Miss Carrie will soon be a Bostonian.

KANSAS CITY.

Since the close of the regular season there has been nothing of importance in the theatrical line to break the monotony of the midsummer dullness. Summer opera was ventured at some of the parks, but the undertaking did not prove profitable, so it was soon abandoned. This long fasting made the public desirous of something in the amusement line, so when Pain's outdoor spectacular production of the Siege of Sebastopol opened at Exposition Park 24 a large audience turned out. The presentation is very realistic and does credit to Mr. Pain's inventive genius.

WASHINGTON, D. C.

The Helen Lamont benefit at Albani's July 28 was immense. The house was packed to its utmost capacity. Hundreds were turned away. The Marine Band gave three numbers, Alice Raymond, cornet solo, two acts of Black Hussar by the co., Hallen and Hart in selections from Later On, John York At Lee whistled, Ross David sang, Bert Riddle, Tim Murphy and Hub Smith "Razzle Dazzled," and Helen Lamont sang "Little Annie Rooney," the perspiring audience joining in the chorus. There were loads of flowers and much enthusiasm. The house opens for the regular season Sept. 1, with Fay Templeton.

Harris' Bijou will open 25.

J. B. Roberts, who plays Mephistopheles in the production of Faust and Marguerite with the Roberts-Sailer company, is not a new aspirant for dramatic honors, having graduated from the old school of actors, and played in the principal Shakespearean roles in London and throughout the English Provinces with a great degree of success, while later on in this country he was an actor of recognized capabilities. His Mephistopheles is spoken of as "once seen, never forgotten." The supporting company will be large and efficient, and the Marguerite of Marie Sailer is said to leave nothing to be desired.

J. Herbert Mack—the tutor of all stage managers, sings great and acts better—will spring a few of his latest "chansonnettes" in the Two Old Cronies.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—GOSHP: O'Brien's Opera House will open Sept. 1 with W. A. Brady's After Dark co. A fine line of attractions have been booked and the outlook is very promising for a prosperous season.—Prof. Fred L. Grambs, musical director at O'Brien's, left to-day for New York to secure the latest musical compositions for the use of his orchestra this season. The Opera House orchestra is known as one of the best in the South, but Prof. Grambs is not satisfied, and will engage several more expert musicians.—Manager O'Brien has purchased from Col. Jackson the site for his new opera house. Work will commence at once. The lot is situated opposite the present Opera House and runs through the entire block. The plans of the new house were made by McElrick & Sons, of New York, and when completed will be the finest structure of its kind in the Southern circuit.—The Thornton Sisters (Bertie B. and Lulu L.) are sojourning for a short time in our city. They have several new specialties which they are now rehearsing. The costumes worn by them this season will equal any ever seen on the vaudeville stage. Miss Bertie is a banjo soloist and whistler of some note, and Miss Lulu is a singer and dance artist. They have heretofore worked separately but will double this season.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE: This house will be under the management of J. W. Van Vleet, who conducted it last season. Necessary repairs will be made before September. New and stronger attractions have secured dates for the coming season than for previous years.—PERSONAL: John Dunne and wife, Patti Ross and her mother, Mrs. Ross, have been recuperating here for several weeks past. Patti Ross has been suffering from acute nervousness, which has been entirely relieved by rest and hot baths.

CALIFORNIA.

SAN JOSE.—CALIFORNIA THEATRE: Deeman Thompson's Old Homestead July 22, 23. Large houses.

LOS ANGELES.—GRAND OPERA HOUSE: After two weeks of darkness, during which time the house was repaired and renovated, the curtain went up July 21 for four nights with Nellie McHenry in Lady Peggy and My Best Friend. The Shetchen follows 29 for three nights. A. M. Palmer's Madison Square co. Aug. 11—week; Prince and Pauper 25—four nights.—ITEMS: The Los Angeles Theatre is dark, and will remain so indefinitely, as the Fire Commissioners have condemned it on account of the gallery exits and other defects.—Dan McCullough, in advance of The Shetchen, by A. W. Morrissey, of the Madison Square co., was in town during the week.—Manager Spencer, of the Nellie McHenry co., was a welcome sight to his many friends here.—W. C. Skinner, the popular correspondent of THE DRAMATIC MIRROR, has departed on an extended trip Eastward.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE: With only one dress rehearsal Thatcher's Minstrels opened the season July 25, to a large audience notwithstanding the extreme heat. The co. is backed by Rich and Harris, and they have certainly got a winner. A better first part was never presented by any co. Beginning with a stereoscopic illusion, illustrating the past and present minstrel, the curtain rose on the first part which could not be excelled for artistic arrangement or costumes. In the background of the pyramid a pipe organ is placed which not only gives the set finish but adds a pleasant effect to the music. As to the singing too much praise cannot be given. The soloists, Frillman, Lord and Raymond, drew forth the most enthusiastic applause. The specialties of the co. are fine. Frank La Moudue does his funny wire act and Rodio Rapoli makes his first appearance in America in his unparalleled balancing ladder act, going up and down a ladder which reaches nearly to the top of the theatre unsupported, excepting when it strikes the short rehearsal did most creditably. They also played inside ends. Bert J. Sayers, well known in the profession as a competent manager, will look after the interests of the co. The members of the co. are a very gentlemanly set and made many friends during their two weeks' rehearsal here. A great deal of the success of the first part is due to the capability and good judgment of stage manager Ed. Marble. Many friends of the co. from out of town were present at the opening.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: George Thatcher's Minstrels opened to a big house July 26, considering the oppressive heat, and gave an excellent performance. To say that the show took would be drawing it mildly, as every performer was heartily enjoyed.—HYPERION THEATRE: Gorman's Minstrels 1.—ITEMS: Messrs. Proctor and Turner were in town at looking after their interests here.—Charles H. Day, formerly of Cleveland's Minstrels, is spending the Summer at home in this city.—Manager Van Buren, of the Hyperion, has returned from his vacation in good trim for the coming season.—Jovial Billie Williams was here a few days last week.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE: Thatcher's Minstrels July 29 entertained a large audience. The vocal numbers, although old, were finely rendered. The specialties were novel and the settings and costumes gorgeous.

BIRMINGHAM.—STERLING OPERA HOUSE: Rice's Minstrels to a fair house July 24. Kate Pearson's co. week of 26.

GEORGIA.

AMERICUS.—GOSHP: The Opera House here will undergo quite a change before the season opens, as the managers are making very extensive improvements. There will be a complete new set of scenery put in, besides the stage will be lowered, making it sufficient for any attraction. All the old seats will be taken out and new and more comfortable ones put in their places; there will be another gallery put in, making the seating capacity much larger. The managers say they will make it one of the most beautiful as well as comfortable opera houses in the State. They are expending neither expense nor effort to accomplish the object in view. Frank Cox, of New York, is doing all the scenic work. Some excellent attractions have been booked for next season.

ILLINOIS.

KANKAKEE.—ARCADE OPERA HOUSE: The Arcade Opera House is undergoing a thorough cleaning and renovation. Manager Sternberg reports that this coming season promises to be the best since the house opened. The regular season will open Aug. 20 with Bert Shepard's Modern Minstrels, followed by some of the best traveling companies on the road. W. J. Davis, of the Haymarket, Chicago, was in town 25, looking after his trotting stock now in training in this city.

JOLIET.—OPERA HOUSE: Cleveland's Colored Minstrels July 26, being the opening performance of the season both for the troupe and the house. Very large business. Pleased audience.—ITEM: Our manager has first-class attractions booked for this season.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: Primrose and West's Minstrels opened the house July 25, giving two performances, at both of which even standing room was at a premium. There were no novelties presented, as a whole, the show was very fair, although Lew Dockstader made everybody happy, and added to his copious list of admirers.—GOSHP: Bernhardt Vogt, the musician, who was to have a benefit, died July 25. The performance will be given, and the proceeds turned over to his family. Manager Ed. Chittenden, of An-

derson, was in the city 20.—Jennie Goldthwaite leaves for Cincinnati 1 to fill an engagement.

IOWA.

DES MOINES.—GRAND OPERA HOUSE: Cleveland's Colored Minstrels July 25.—FOOTMAN'S OPERA HOUSE: Dark.—CAPITAL CITY OPERA HOUSE: Dark.—ITEM: W. W. Moore leaves the Grand Opera House 1. J. S. Connolly will control that house on and after that date.

SIOUX CITY.—PEABY GRAND OPERA HOUSE: Brady's After Dark, July 29, 30 to big business.

MAINE.

PORTLAND.—THEATRE: Despite the sultry weather of July 28 and week, Ten Nights in a Barroom has proved to be a strong card, and crowds have been in attendance at every performance.—PAVILION: Another Irish drama, American Born, has been presented to considerable business. The co. did very well with the piece.—GREENWOOD GARDEN: Young Mrs. Winthrop has been very well performed by Frank Howe and his co. Large house.—ITEM: Manager Knowlton will put on opera at the Garden next month.—Mr. McCallum is going to resuscitate The Shanghai.—Mr. Ralph Hillsbury, of the Boston Globe, is vacationing here.—Acting Manager Moore, of the Theatre, has been relieved and ordered to Providence. His work here has been decidedly creditable. Treasurer Smith will act as local manager.—Dick Golden and his charming wife, Dora Wiley, are at Peak's Island, preparing for the opening of his season here 22.—John Stetson was in town last week. He arrived here in his steam yacht Sapphira, en route to Bar Harbor.

MASSACHUSETTS.

AMHERST.—GOSHP: The Newburyport Concert Orchestra has been rechristened the Opera House Orchestra. F. B. Emerson will be leader. It will be the best orchestra we have ever had here.—William Gillette is writing a play for Thomas E. Shea.—R. H. Brock, last season with the Arabian Nights co., will manage Lester and Allen's Vaudeville next season.—Martin Bird will attend to the theatrical transferring next season.—T. F. Brown, who has done the work here for ten years, retiring.—Manager Arthur has had the Opera House completely renovated, and when the doors open the patrons will see one of the prettiest and cleanest theatres in this section.

MICHIGAN.

JACKSON.—HINARD OPERA HOUSE: Cleveland's Magnificent Minstrels appeared before a large audience July 26, and gave the best of satisfaction.

KALAMAZOO.—ACADEMY OF MUSIC: Cleveland's Minstrels did good business July 24. Performance, as usual, was fine.

MINNESOTA.

MINNEAPOLIS.—The Hess Opera co. changed the bill nightly week of July 21, playing to large houses at each performance. The house was given to a packed house. Madame Guthrie made a charming Marguerite, her impersonation of the character eliciting frequent applause. Monsieur A. L. Guille was an admirable Faust. His singing was superb and his acting intelligent. The Mephistopheles of W. H. Clark was a surprise. He gave the best rendering of the part ever seen in this city. The cast throughout was good. Manager Hess could improve without detriment. This house is kept delightfully cool by the cold-air machine which Manager Conklin has had placed in the basement.—BIJOU OPERA HOUSE: Uncle Tom's Cabin was presented by Frederick Beck and co. 27 to a large audience.

WINONA.—Your correspondent has a sad duty to perform in reporting the death of Manager W. M. Shepard, who died at Hot Springs, Ark. July 21. The remains were brought to this city for interment. The funeral taking place on the 24th ult. To the theatre-going people of Winona it will be a severe blow. As a manager, Mr. Shepard was shrewd and careful, taking a great interest in the business and booking the best attractions possible. He was well liked by the profession and everybody in this city. Until his affairs are settled it will be uncertain who will have charge of the house, but that will be speedily decided.

MISSOURI.

SEDALIA.—WOOD'S OPERA HOUSE: This house opens its season with Primrose and West's Minstrels 2.—ATLANTIC GARDEN: Ruby Lafayette co. play Fair date, week of 28.

ST. JOSEPH.—STRECKER'S GARDEN: W. C. Co. trained horses and deer drew very large audiences week ending July 26, and proved an unusually good Summer garden attraction. The Bennett-Moulton Opera co. commenced a four weeks' engagement 26, giving Chimes of Normandy for the first week. They have some well-known names in the cast.—FOOTMAN'S OPERA HOUSE: Cleveland's Colored Minstrels 4.—ITEM: The Sells-Andreas circus affairs are in a pretty muddle. The receiver has ordered an order to sell the circus to pay debts. There had been some talk of buying the elephant, monkeys, and other animals for the city as a nucleus for a zoological collection in one of our parks, but on Saturday night 30 some one, without the fear of the law, coaxed the elephant, dromedaries, and sundry other animals away from their keepers, and slipped by the light of the moon. It is surmised that Mr. Andrews, who says claim to them as exempt from the sale by receiver, knows of their whereabouts. The receiver is at once worried and relieved; worried lest the court shall hold him responsible for the value of the animals, and relieved that he does not have to ransack the county each day for provisions.

ST. PAUL.—HARRIS' THEATRE: The Wilbur Opera co. produced the lively nautical drama of Billie Taylor week ending 1 with their usual success. There was a full house at each performance and the audiences were well pleased. Susie Kirwin as Phoebe Fairleigh, and May Bay as Arabella Lane, were delightful. I. K. Conly was in good voice, and rendered the role of Billie Taylor in fine style. W. H. Kohnle was very droll as Ben Barnacle. I. H. Jones sang and acted the part of Captain Felix Plapper in a praiseworthy manner. J. T. Ryan acquitted himself well as Sir Mincing Lane. Co. Bolton as Eliza Dabney and Ethel Baker as Susan were very acceptable. A burlesque by Belle Hamilton and Madge Taylor was an attractive feature, and received a double encore. Harry Kohnle, an expert dancer, was heartily applauded. The costumes of the sailors were naty and attractive, and the costumes of the Charity Girls neat and modest. The chorus was clever and effective in their work. The Minstrel week of 4.—NEWARK THEATRE: Professor George Bartholomew's Equine Parade drew full houses week ending 2. The engagement has proved a success, and may likely be extended another week.—OLYMPIC THEATRE: Dark. Will open 28 with a fine line of attractions for the season.

MONTANA.

HELENA.—MING'S OPERA HOUSE: Maude Granger, supported by Harry Marshall, played to light houses in Inherited and The Croole July 21, 22. Support and pieces very good, but weather too hot for good business.

BUTTE.—MAQUIRE'S OPERA HOUSE: Maude Granger and an excellent co. presented Inherited July 22, 23, and The Croole 26 before exceptionally large audiences for hot weather. Miss Granger is a favorite in Butte, and added many warm friends during this visit. Manager Wilkinson attends to the advance work personally, and does some very effective press work.—PERSONAL: Jefferys Lewis is visiting her husband, Harry Marshall, leading man of the Maude Granger co.

NEBRASKA.

OMAHA.—GRAND OPERA HOUSE: After Dark packed the house July 25-27.—ITEM: Cleveland's Minstrels are booked at the Grand 1, a followed by Primrose and West 20. The dates are about all filled at this house, and the management have been obliged to refuse some desirable attractions.—The new theatre site is ready now for the foundation walls. Everything is under the personal supervision of J. E. Boyd, and bookings are already made for September, 28.

NEW JERSEY.

ELIZABETH.—TEMPLE OPERA HOUSE: Gorman Brothers' Minstrels 26 to a large house. They intro-

duced a number of new and original sketches which pleased the audience.

HOBOKEN.—CROHEIM'S THEATRE: Running Wild is the title of a silly play which is running poorly here this week. The co. is fair in ability but lacks little or no excuse for coming on the stage and torturing a suburban audience. The piece is slightly altered from what it was when Johnav Wild co. ignominiously failed in it, and the change must not have been for the better as it could never have been worse than it is now. It threatens to hold the boards all week. Next week, The Henry Burlesque co.

NEW YORK.

HARLEM.—King of the Knights at the Harlem Theatre played to moderately good business week ending Aug. 2. Beatrice Norman as Nina Derwick gave a pleasing though listless performance. The rest of the cast was acceptable. East Lynne week of 4.

BONE.—SINK'S OPERA HOUSE: Field's Minstrels 2.—ARONA: Irwin Brothers' Circus July 26 to a full canvas, good performance and best of satisfaction. Washburn and Arlington's Circus 30 to very light business; very poor performance.

NEWBURGH.—ACADEMY OF MUSIC: Gorman's Minstrels opened this house for the season July 29 to a good house. They have a very good show but cannot it in a poor manner. As they now give it, it looks like a black-face variety show and not the old-time minstrel performance. It is certainly an innovation, but the majority of people will prefer the old way, when they go to see a minstrel performance. Tony Pastor 2.—ITEM: George W. June is visiting old friends in this place. George goes out in advance of Little Tycoon this year. Among the many professionals who are passing the Summer in this vicinity are J. K. Hammet, Lillian Russell, Helen Sedgwick, Chancery Olcott and wife and Frank Pierard.

SARATOGA SPRINGS.—TOWN HALL: Cleveland's Consolidated Minstrels gave a splendid performance to a packed house July 30. Costumes and stage settings elegant.—FUTMAN MUSIC HALL: The Sharpe Sisters Comedy Ideals 23, 26 to large and thoroughly delighted audiences. The well-known Gilbert Sarony was heartily received. Hunsford to Order, a serio-comic drama by John M. Morton, was successfully presented by Saratoga amateurs, under the personal supervision of Marie Wainwright. The house was packed. The musical part of the programme was given by Prof. Doring's Troy Orchestra, Mand Powell, of New York violinist, and Willie Moore, boy soprano, Bay City, Mich.

The Kelllogg Concert co., of which Charles D. Kelllogg the bird whistler and warbler is the leading attraction, gave two very successful concerts 25, 26 in the First M. E. Church.—Washburn and Arlington's Circus gave two very creditable performances here 21.—Mrs. Carlotta's balloon ascension from Congress Spring Park 29 was a perfect success. She makes another aerial trip 2.—Mrs. Mayhew, a fine elocutionist from Boston, gave readings in the parlors of the Circular Street House evening of 25.—Miss Amy Gray, the celebrated German vocalist, is delighting the patrons of Hotel Todd.—Philip Phillips will give a week of entertainment entitled "A Fictorial Tour Around the World," commencing Aug. 11 at the First M. E. Church.—The sick children at Saint Christina's Home were treated to a musical hour afternoon of 20. Lillian's Orchestra gave several selections. Marie Wainwright sang "Annie Laurie" and "Last Rose of Summer," in her most captivating style. Miss Wadsworth, of New York, recited "A Little Hero."—During the performance of Cleveland's Minstrels here 30, sneak thieves entered the dressing rooms and stole two watches and a pair of gold sleeve buttons. The thieves were caught and the property returned to owners.

SYRACUSE.—WIETING OPERA HOUSE: George Wilson's Minstrels to a fair house July 30.—ITEM: Mrs. Frank H. Clark, wife of the manager of several Australian theatres, and for a number of years a well-known variety actress, died at her mother's home in this city.

PENN YAN.—OPERA HOUSE: Helen Adell, supported by a first-class co. in repertoire July 21-23 to good business. Manager Sisson has made many good bookings for the season and among others Tommy Russell, who is to appear in September.

TOMMY JERVIS.—LEA'S OLD OPERA HOUSE: Will Miller Farnum, formerly of the James H. Wallick co., who is spending his vacation here with his parents, produced a drama under the title of Tom Wilkins' Gal before a fair-sized audience. Mr. Farnum sustained the title role. Ruth was taken by Louise Granger, who made a favorable impression both by her acting and singing. The rest of the co. were local amateurs.—ARONA: Robert Hunting's Circus gave two performances to immense audiences 29 and gave general satisfaction.

TARRYTOWN.—MUSIC HALL: Gorman's Minstrels made their first appearance in this town July 26 to a large and appreciative audience.

ELMIRA.—OPERA HOUSE: George Wilson's Minstrels at their opening July 26 drew a large audience. The Elmira Lodge, E. P. O. E. No. 6, presented Mr. Wilson with a handsome jeweled emblem of the Order—an silk badge. Mr. Wilson responded feelingly and a hearty round of applause greeted every sentence. The co. made a smart parade on the evening of 26 amid a glare of fireworks and Greek fire. Ten thousand people viewed the parade and cheers greeted the well-known features of the prominent members of the organization. Frank Dumont, of Philadelphia, carefully rehearsed the co. and supervised the performance.

BINGHAMTON.—OPERA HOUSE: George Wilson's Minstrels opened the season at this house July 29 to a packed house.

OHIO.

DAYTON.—THE PARK: Erminie was given by the Park Opera co. during the week ending July 28 and people have been turned away at every performance. This co. will close their six weeks' engagement 2, and the majority of the members of the co. will leave on the following day for New York.

MEMORIAL HALL, SOLDIERS HOME: The Home Opera co. produced The Little Duke 29 and on Aug. 2 Iolanthe will be given with the full strength of the co.—CUES: Tom Ricketts of The Park Opera co. will remain here until Aug. 14, when he will produce Dancer under the auspices of the St. Vincent de Paul Society. Mr. Ricketts is quite a favorite with our theatergoers, and will undoubtedly draw a large audience.

FINDLAY.—Walt's Pavilion Theatre last week did big business giving splendid attractions.—ITEM: Katherine Crago, late of Newton Beer's Knock Arden co., has joined the Waits co. in this city. Miss Crago made a big hit here last season.—The Barnum and Bailey Show is billed here for 3.—Manager R. C. King of Davis' Opera House, has some very fine attractions booked for this season which opens 4. The members of the profession who have appeared at this house will not regret to hear that the house is doomed, this being the last season which it will run. We want a new and elegant house, or none at all.

PORTSMOUTH.—GOSHP: The Grand is being remodeled and new scenery, is being put in. The season opens 4 with the Melville Sisters under the management of Sam M. Young for one week. The co. is stronger and better this season than ever before.—Eugene Robinson's Floating Palace July 22, 23 to immense business. King and Franklin's Circus 30.—R. W. Bowers will join the Melville co. here.—Sam M. Young has the reputation of being the most gentlemanly manager that ever came to our city.

PENNSYLVANIA.

WILKESBARRE.—MUSIC HALL: House opens 8 with Cleveland's Consolidated Minstrels.—ITEM: William H. Taylor has signed with Casey's Troubles co. for 28-30.

CONNELLSVILLE.—GOSHP: Ed. A. McHugh, of Howerth's Hibernica co., is spending the Summer at his residence at Riverview Park. He will again join that co. in September.—Madison B. Vance, of The Streets of New York co., is visiting his parents at New Haven, Pa.—The Opera House will open in the early part of September.

RHODE ISLAND.

NEWPORT.—CASINO: Donato gives another fascinating engagement 2. He seems to have taken quite a hold in fashionable circles, as he has been engaged at several social soirées.—OPERA HOUSE: The regular season will open 6 with Gorman's Minstrels, and they will have a good house.

TENNESSEE.

MEMPHIS.—EAST END PARK: The Chimes of Normandy had the largest attendance of the season. Ben Lodge as Gaspard continued his good work throughout the week. Phil Branson was most agreeably surprised on the evening of 27, by receiving a pair of diamond cuff buttons, presented by the leading people of the city and a few admiring outside friends. Pirates of Pensance week of 21 with Maffett as the Pirate Chief. Mr. Maffett has a very fine voice, but his acting is not up to his singing. Phil Branson as Frederic, Ben Lodge as the Major-General, Miss Hatcher as Nellie, Paul Stone as Kate and Freda Stone as Edith, were very good. The piece is well presented. Pansford will begin week of 4.—ITEMS: John H. Robb, manager of the Lyceum, returned from New York. It is too early to give the list of attractions.—Cyrena, the well-known dancer, is pleasing the people who attend Jackson Mount Park; engaged for one week only.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: The only theatrical event of the week was the presentation of Billie Taylor by a juvenile opera co. under the tutelage and management of Mrs. W. S. Williams, afternoon and evening of Pioneer Day, July 24. Good houses prevailed at each performance.—ITEMS: It is hinted that Leonard Grover, Sr., who is spending the summer here, is putting in the time writing a new play.—Manager W. J. Burgoon is now at the head of a large advertising company.—Manager C. S. Burton, of the Salt Lake Theatre, has just returned from the East, where he went to make arrangements for various improvements to be made in the house, which is now undergoing thorough overhauling. It will be newly painted, papered, seated, etc. It will be impossible to close it, as there are so many engagements on the silver circuit; and the patrons of the theatre will be forced to sit among ropes, scaffolding and the general turmoil for a month or two.—The probabilities are largely against the rebuilding of the Grand Opera House. There is talk of utilizing the space formerly occupied by it as a stock exchange.

VERMONT.

RUTLAND.—OPERA HOUSE: Sawtelle Pavilion to large audiences week ending July 24.

VIRGINIA.

ALEXANDRIA.—LAWSON'S OPERA HOUSE: Professor Gruber and family gave a concert July 25 to a crowded house.—ITEMS: The season opens with Grace Hinton at 27; May Davenport Sept. 1.

WASHINGTON.

SEATTLE.—TURN HALL THEATRE: McCabe and Young's Minstrels July 24, 25 to good houses.—MADISON STREET PAVILION: The Russell-Jewell Dramatic Co. in The Planter's Wife will open this house July 24.

WISCONSIN.

FOND DU LAC.—CRENSHAW OPERA HOUSE: Hattie Bernard-Chase, with good support, and assisted by the Golden Gate Quartette, presented last week Uncle's Darling, by Charles W. Chase, to a good house 24. Although it was but the third time it had ever been given everything went off nicely. The scenic effects are good, the play a strong one and well received. The same co. appeared in Cognate 25 to a well filled house.

MADISON.—FULLER OPERA HOUSE: Bob Barlow's Society Minstrels to good business July 25. The performance was devoid of merit and the co. was "washed" by press and public.

SHREVEPORT.—OPERA HOUSE: Hattie Bernard-Chase in her new play, Uncle's Darling, drew good houses July 24, 25. The co. gave entire satisfaction. Miss Chase has greatly improved since she appeared here last season, her dancing being particularly good. Shepard's Modern Minstrels 25 to a packed house.

CANADA.

HALIFAX.—ACADEMY OF MUSIC: Salvini's co. did a good business week ending July 24. The citizens of Halifax tendered Mr. Salvini and his co. a banquet 25, with The Three Guardsmen as the bill and had a bumper house. During the piece Mr. Salvini was "washed" with a handsome "gold shower" and Miss Archer was the recipient of a couple of floral pieces. They closed season here, and returned to New York followed by the good wishes of our citizens and a hope of seeing them again in the near future.

WINNIPEG.—PRINCE'S OPERA HOUSE: Baker's Opera co. presented Chimes of Normandy and Boccaccio to crowded houses week ending July 24, giving excellent satisfaction. Next week, Mascot and Sugar Street.

ST. JOHN.—MECHANICS' INSTITUTE: Third week of Horton's stock co. Women Against Women July 24-26. Queen's Hotel dance at 25. 75. Houses continue large. Miss Arthur made a great hit in Women Against Women, her acting being really powerful. If anything were needed to testify to the personal popularity of Mr. Horton, the outspoken compliments he did not appear in this place would certainly fill the bill. The people evidently want to see him. A word of praise for Mr. Horton, the scenic artist, and Mr. Rose, the machinist. To their united efforts is due the excellent manner in which the plays have been staged, lacking nothing in the shape of proper scenery and effects. It was the original intention of the management to keep the co. here for four weeks, but such large audiences have been offered by Manton and Frederickson to Mr. Horton that they have consented to his taking advantage of them, and consequently the season closes a week earlier—on Aug. 2. During the week following the last named plays will be played.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK CO. Chicago, July 27—three weeks.
AUGUSTIN ITALY CO. London, Eng., June 27—indefinite.
A. M. PALMER'S CO. San Francisco, Cal., July 7—five weeks; Los Angeles August 11—week; Stockton 14, Sacramento 15, Salt Lake, Utah, 21, 22, Denver, Col., 23—two weeks; Kansas City, Mo., Sept. 8-12, St. Joe 12, Omaha, Neb., 12, 13, Chicago, 13—two weeks.
ARIZONA JOE CO. Olympia, Wash., July 24-Aug. 9.
AN IRISHMAN CO. Chicago, Ill., Aug. 2—two weeks.
A PAIR OF JACKS CO. Port Townsend, Wash., Aug. 4, Spokane Falls 4, 7, Minnola 12-15, Butte City, Mont., 12-15, Helena 12-15.
A FAIR REBEL CO. Boston, Aug. 9—week; St. Louis, Mo., 22—week.
CAREY'S TROUBLES CO. Poughkeepsie, N. Y., Aug. 12, Oneonta 12, Wellsville 12, Warsaw 12, Mt. Morris 12, Danville 12, Elmira 12, Penn Yan 12, Elmfield 12, Tonawanda 12, Ithaca 12, Cortland 12, Woodport 12, Clyde 12, Baldwinsville 12, Fulton, Sept. 1, Watertown 2, Cortage 2, Potsdam 4, Ogdensburg 5, Canton 4, Belleville, Canada, 8, COLORED AMBROSE CO.: Boston Harbor, Mich., Aug. 4, Charlotte 4, Jackson 4, Goshen 7, Warsaw 4, Anderson 4, Indianapolis 12—week.
CITY DIRECTORY CO. San Francisco July 14-Aug. 9.
CAPTAIN SLEIGHT: Chicago June 27—indefinite.
DEAD HEART CO. Chicago June 27—indefinite.
DICKENS-HENRY CO. Chicago Aug. 21—week.
ELV STOCK CO. Portsmouth, Pa., Aug. 12-16, West Chester 12-16, Cincinnati 12-16, Columbus 12-16.
E. F. SHILLAVAN CO. Cottage City, Mass., July 28—two weeks; Springfield, Aug. 2—week; Worcester 2—week; Marlboro, Conn., 29—week.
GRACE HEALEY CO. Cannon City, Cal., Aug. 4, Salida 4, Buena Vista 4, Gunnison 7, Montrose 8, Osgood 9.
HE. SHE. HEE. HEE CO. Easton, Pa., Aug. 21, Pottsville 21, Philadelphia 21—week.
HENRY E. DEXY'S CO. Chicago, June 30—indefinite.
HESTER BERNARD CHASE CO. Petoskey, Mich., Aug. 4, Cheboygan 5, Alpena 4, Osoqua 7, Bay City 4, East Saginaw 5, Charlotte 12, Jackson 12, Boston Harbor 12, Sturgis 12, Goshen, Ind., 12, Warsaw 12.
J. G. STUTTS CO. Rochester, Texas, July 1-Aug. 15.
KATE FRITZ CO. Meriden, Conn., Aug. 4-9.

LIZZIE EVANS CO. Rockland, Me., Aug. 9-12, Bangor 12, 13, Worcester, Mass., 14, Boston 14-15, Cleveland, O., Sept. 1—week.
MODEL COMEDY (Egan and Wall's) Co. Put-in-Bay, O., July 1—indefinite.
MAUDE GRANGER: Nahant, Wash., Aug. 4, 5, Olympia 4, Port Townsend 4.
MCGINLEY CO. Deadwood, Dakota, Aug. 1-4.
NEW YORK COMEDY (W. C. Thrill's) Co. Potosi, Mich., Aug. 4-15, Muskegon, Mich., 18-23, Grand Rapids 23-27, Big Rapids Sept. 1-6, Lansing 8-13, Kalamazoo 15-20.

ONE OF THE FINEST CO. Clinton, Mass., Aug. 11, Nashua, N. H., 12, Manchester 12, Portsmouth 12, Laconia 12, Burlington, Vt., 14, Montreal, Can., 15-19.

OLIVER W. WREN CO. College Point, L. I., Aug. 11, Boston 12, Riverhead 12, Southold 12, Greenport 12, Bay Shore 12, Hempstead 12, Woodhaven 22, Rockville Centre 23, Cornwall, N. Y., 25, Phoenix 26, Pine Hill 27, Griffin's Corners 28, Arkville 29, Stamford 30.

OLD JED PRODUITY: Bangor, Me., Aug. 4, Waterville 12, Augusta 12, Brunswick 12, Portland 12, Portsmouth, N. H., 23, Nashua 23, Burlington, Vt., 24, Rutland 27-29, Bellows Falls 30, Boston Sept. 1—week.

OLD HOMESTEAD CO. Portland Ore., Aug. 4—week; Seattle, Wash., 12-13, Tacoma 14-15 (co. will file off week of 14), Salt Lake, Utah, 28-29, Denver, Col., Sept. 1—week.
PAUCE AND PAUPER CO. Colorado Springs, Col., Aug. 4, Pueblo 5, Salt Lake City, Utah, 6-9.
P. F. BAKER CO. Salt Lake, Utah, Aug. 4-6, Ogden 7, Cheyenne, Wyo., 9, Denver, Col., 12—week.

RICHARD MANSFIELD CO. N. Y. City June 16—indefinite.
RUNDO WILD: Hoboken, N. J., Aug. 4—week.
SOL SMITH RUSSELL: Philadelphia, Pa., Aug. 4—week.
SPOONER COMEDY CO. Creston, Ia., Aug. 4—week.
SPOONER-PAYTON CO. Princeton, Mo., Aug. 4—week.

STANDARD THEATRE (Alberta Lee's) Co. Eureka Springs, Ark., June—indefinite.
SNEHANDOH CO. Chicago June 27—indefinite.
THE CARUCK CO. N. Y. City July 27—indefinite.
THE LIMITED MAIL: Columbus, Ohio, Aug. 26-30, Cincinnati 31-Sept. 4, Indianapolis 5-10, Lafayette 11, Logansport 12, Anderson 13.

W. S. HARKINS CO. St. John, N. B., July 14-Aug. 9.
WILD CATS CO. Fremont, Mich., Aug. 4, Muskegon 5, Michigan 6, Whitehall 7, Port Huron 8, Lansing 9.

OPERA AND CONCERT COMPANIES.

ALCAZAR OPERA CO. Kansas City, Mo., June 2—indefinite.
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THE BRAZILIAN CO. N. Y. City, June 27—indefinite.
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MINSTRELS.

AL. G. FIELD'S MINSTRELS: Fulton, N. Y., Aug. 4, Rome 5, Herkimer 6, Little Falls 7, Amsterdam 8, Schenectady 9.
BURT SHEPARD'S MINSTRELS: La Crosse, Wis., Aug. 5, Winona, Minn., 6, Eau Claire, Wis., 8, Ashland 9.
CLEVELAND'S MAGNIFICENT MINSTRELS: Toledo, O., Aug. 4, Lima 4, Mansfield 4, Sandusky 7, Cleveland 8, 9.

CLEVELAND'S COLORED MINSTRELS: Omaha, Neb., Aug. 1, 2, Lincoln 4, St. Joseph, Mo., 5, Leavenworth, Kas., 6, Topeka 7, Kansas City, Mo., 8-10.
GORMAN BROTHERS' MINSTRELS: Springfield, Mass., Aug. 4, Brockton 4, Newport, R. I., 6, New Bedford 7, Fall River 8, Lynn 9, Boston 11—week.
GEORGE WILSON'S MINSTRELS: Wilmington, Del., Aug. 4, Norfolk, Va., 7, Richmond 8, 9.
PRINCE AND WENT'S MINSTRELS: Galesburg, Ill., Aug. 4, Macomb, Ill., 5, Burlington 6, Keokuk 7, Quincy, Ill., 8, Sedalia, Mo., 9, Kansas City 12-13.

RICH'S AMERICAN MINSTRELS: Springfield, Mass., Aug. 4—week.
THATCHER'S MINSTRELS: Holyoke, Mass., Aug. 7, Springfield 7, Worcester 9, Attleboro, Vt., 12, Manchester, N. H., 12, Haverhill, Mass., 12, Lowell 12, Lawrence 12, Lynn 12, Boston 13—week.

CIRCUSES.

BARNUM-BAILLY CIRCUS: Tiffin, Ohio, Aug. 4, Findlay 4, Lima 4, Port Wayne, Ind., 7, Bryan, Ohio, 8, Adrian, Mich., 9.
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POSTMASTER'S CIRCUS: Portland, Me., Aug. 4, Bath 5, Farmington 6, Waterville 7, Bangor 8, Lewiston 11, Bethel 12, Lancaster, N. H., 12, Woodville 14, Laconia 15, Concord 16, Manchester 18, Nashua 19, Greenfield, Mass., 20, Keene, N. H., 21, Bellows Falls, Vt., 22, White River Junction 23.

IRWIN BROTHERS' CIRCUS: Elmira, N. Y., Aug. 4, 5, 6, Binghamton 7, 8, 9, Binghamton, Pa., 9.
MAD-VAN AMBROSIO'S CIRCUS: Haverhill, N. Y., Aug. 4, Englewood 5, Nyack, N. Y., 6, Haverstraw 7, Suffern 8, Monroe 9.
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The train west-bound from Pell City had for one of its passengers a woman of dashing appearance, handsome in a pronounced way, richly dressed and adorned with diamonds just a little too numerous and too large for the best of taste, especially to wear with a traveling costume. She sat alone in one of the ordinary cars, and, strange though it may seem, had not filled the other half of the seat with handbags, satchels, parcels, books, fans and caramels. When a stop was made at Meadsburg a dapper gentleman with a valise got on the train, and seeing the vacant place dropped into it, though if he had looked sharp he would have discovered half-a-dozen seats that he might as well have taken. During the first mile or two from Meadsburg neither of the two passengers paid any attention to the other, the man looking straight before him, the woman looking out of the window. Then the man delved into his pocket and drew out a newspaper. "Beg pardon, madam," he said. "Have you seen the Times this morning?"

"No, sir," she answered.

"Would you like to read it?"

"I seldom read on the cars."

A silence of two minutes ensued. Then the man removed his hat. "It is warm," he said.

"Yes. It is going to be warmer."

"Shall I open the window?"

"No, thank you. One cannot hear as well if the window is open."

The man smiled a little, and edged away from the aisle a quarter of an inch. "Beautiful weather," he ventured.

"I thought it was warm."

"I mean, except for the warmth. Fine field of daisies, out there."

"Yes, I like flowers."

"That is an exquisite rose that you are wearing," he said, gazing boldly at the flower.

"I am glad you like it, for I wanted to find somebody who would appreciate it."

"I should be delighted to own it, though it is handsomer where it is; but, the association—"

"It is yours. I want a hundred dollars for it."

"Then I do not want it."

"But I want you to have it."

"Really, madam?"

"I want a hundred dollars whether you take it or not." Her face was composed, but her eye was keen and her voice, though low, was clear.

"I am sorry you are in need, but it seems to me if you are pressed for money you could manage to sell a diamond or two."

"That has nothing to do with the matter. You have intruded yourself on me, and I intend to make you pay for doing it. Give me the money or I will denounce you to these people."

"Oh, come, madam, that won't do. In England where the railroad companies lock their patrons into cupboards you can get up any kind of a story you like about a man you happen to ride with, but we have been sitting in plain sight of all these passengers, and they know that nothing has passed between us."

"I shall say you have insulted me and you will be thrown off the train."

"That is preposterous."

"Not at all. You must pay the money."

"Give me time to think it over."

"Not an instant." Leaning forward, the woman touched the shoulder of a passenger in the seat before her and began in a loud tone, "Sir—"

The dapper gentleman beside her snatched his newspaper from the floor and finished the sentence that the woman had begun: "You have dropped your paper," said he, and he handed it to the man whose attention had been attracted. That passenger, though he knew the paper was not his, took it with a grunt of thanks, and began to read. The dapper gentleman resumed in a lower tone, "I see that you mean business."

"Yes, I do."

"I don't carry money with me" (with a sigh). "I shall have to give you a cheque. It is all right. I assure you it will be as reliable a cheque as I ever wrote." And he produced a book from an inner pocket. "What name?" he asked.

"Make it payable to bearer."

"Hush! There are some people watching us. Pretend to look out of the window, and while I write this cheque let me tell you a story."

"I don't care to hear it."

"It is short and it will interest you. A certain railroad company was once bothered by reports of thefts. Articles were stolen from berths in sleeping cars, pockets were picked, people were coerced into giving up their money, doing it rather than have a disturbance. That sarcastic smile becomes you, madam. Things like that never last long, for highwaymen grow too bold; besides, the

company had secretly taken measures to trap them. One day a woman undertook to make a levy against a passenger. The victim did not want to make a scene, and when she threatened him he consented to give her a cheque. She thought he meant a bank cheque. Instead of that it was a check to crime. Here it is, madam." He held toward her a paper on which he had written these words: "Station master, Glovertown: Notify police to meet me at 3:30. Have a prisoner in custody. Charge, blackmail. J. K. Brimbleton, road detective."

The woman turned white and shrank against the window. Her eyes were big and wild. "You scoundrel!" she hissed.

"No scoundrel. Just a plain man of business. My card." And he pulled his coat open for an instant.

"Wretch!"

"Don't call names and sit still. You don't want to compel me to show that badge to everybody. I'm sure."

"I will kill you."

"Don't think of it. See this key? It belongs to a pair of steel bracelets that I should hate to see on those pretty wrists."

"You would not dare!"

"Madam, we have played out our little farce. You are my prisoner now. You threw yourself away more carelessly than I could have hoped for."

"Oh, sir, I beg that you will forgive me. Don't send that telegram. I haven't done this from choice. It is my husband who is to blame. It is, indeed."

"Telegraph to him to come to Glovertown and furnish bail for you."

"No, no. He would not come. I never traveled on this road before. Let me go this time. I never will come back."

"Not so loud. I am not anxious to see you put in jail. I am not sure that anything would come of this arrest, for you did not succeed in fleeing me, and because you are a woman and good looking, and might be tried by a fool jury. How if I agree to let you leave the next station instead of sending this dispatch from there?"

"Anything—anything—only let me go. My old father! It would kill him."

"Will you go home?"

"Yes—yes."

"And will you tell your husband's name?"

"He is a professional gambler. He is in Laramie. Please don't make me tell his name."

"There's the whistle."

"And you will let me get off? Yes, yes! Please say that I may go."

"You mean to reform?"

"Yes."

"Then go."

A grinding of brakes; a shout of "Grassville."

He arose to make room for her. She was weak and trembling. As she passed she said, in a low voice: "Thank you. Will you take this rose?" He took it, and lifted his hat. A moment later, she was gone.

When the train was under way again the dapper gentleman tore up the telegram he had written, took the key to the handcuffs, unlocked his valise with it, produced a flask, unscrewed the top, applied it to his lips with unusual fervor, then put it back and wiped his face. "Whew!" he said to himself. "That was the greatest piece of bluffing I ever did. That route-book was handy, and it's the only time the Athletic Club badge was of any use to me. Poor girl! It will be a good lesson to her. The theatrical agent turned detective! Ha, ha! I must tell the boys about it. Yet, she gave me this flower."

—♦♦♦—

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The New York Central Railroad has recently added a magnificent train of Wagner vestibuled palace cars, called "The North Shore Limited," which runs between New York and Chicago.

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This train, which was put on to supply the constantly increasing through travel over the road, leaves the Grand Central Station, New York, every day at 4:50 p. m., arriving in Chicago (via Niagara Falls) at the same hour the following day. Patrons of the North Shore Limited have a charming daylight ride to Albany, giving magnificent views of the Hudson River.

—♦♦♦—

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1891.

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